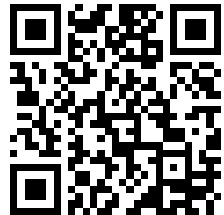


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MEMORIES OF  
DAILY'S  
THEATRES



THE ART ITSELF  
IS NATURE  
— SHAKESPEARE

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# MEMORIES OF DALY'S THEATRES

WITH PASSING RECOLLECTIONS OF OTHERS  
INCLUDING A RECORD OF PLAYS AND ACTORS AT THE FIFTH  
AVENUE THEATRE AND DALY'S THEATRE  
1869-95



PRIVATELY PRINTED  
1897

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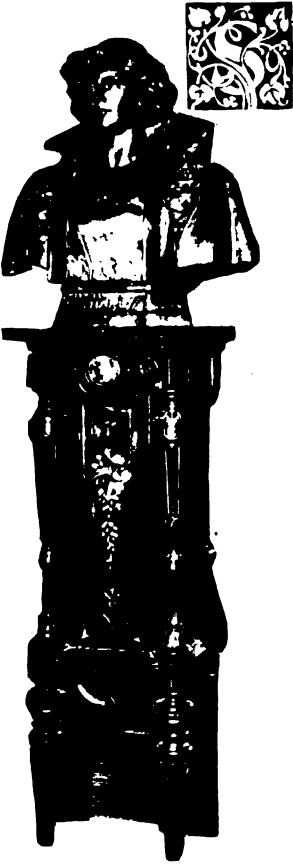


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## TO ADA REHAN

I



URE from some canvas where the Veronese  
Excelled in loveliness this lady came.  
His fairest child, with tresses of live flame,  
With wide eyes subtler than Sicilian seas,  
With sweeter speech than Tuscan melodies,  
With royal Roman lips that scorn the name  
Of Love, with tiger spirit hard to tame,  
Instinct with all Venetian sorceries.  
Incarnate Italy! Not otherwise  
The deathless dreamer of our English scene  
Conjured the shrewish angel to his eyes,  
Whom since his eyes no other eyes have seen  
Until you came, in God's good time, dear queen  
Of all our hearts, dear sovereign of all sighs!

II

Ah, pity, pity, that the play must end!  
Ah, pity, pity, that the painted curtain  
Must fall at last and leave our eyes uncertain  
Whether to weep for some familiar friend  
Whose feet at last into the dust descend,  
Or smile to think that midnight leaves behind her  
A haunted memory, a divine reminder,  
Of one fair girl whom all the gods attend!  
Good night, fair lady, so we take our leave  
Of this fair world of merry make-believe;  
The crowd goes out, the pleasant hour is over:  
Farewell, sweet form and face—farewell, sweet eyes,  
Farewell to the fantastic paradise  
Of *Katherine* and *Petruchio* her lover!

JUSTIN HUNTLEY MCCARTHY.





## Introduction



THE main purpose of this book is neither biographical nor critical. The several chapters were written in various moods, at odd times and with no particular plan in view. The idea of arranging them so as to form in some sort a connected, if not complete, record of the managerial career of Augustin Daly, or, to speak more accurately, a record of the impression made upon a sympathetic mind by Mr. Daly's work as a theatre manager, was an after-thought. It so happens that the volume appears soon after the completion of the first quarter of a century which Mr. Daly has devoted to theatre management in New York, and its record is, so far as I know, the most nearly complete yet made of the principal incidents of those twenty-seven years.

In 1868, when the writer was a lad, very fond of going to the theatre, and just reaching the age when the growing mind is first opened to artistic impressions, Augustin Daly, after six years or more of experimental theatrical work—undertaken in association with his exacting labors as a journalist—had fairly begun his public career as a theatre manager. A year later he had established himself firmly in the field, with his colors unfurled, in active and open rivalry with the older managers, who by that time, had got over shaking their heads with a smile whenever his name was mentioned. In the eye of an American youth, beginning his play-going days, Augustin Daly was a fascinating figure. His theatre was brighter and more inviting to the young than any other; his advertisements were most alluring; his plays were either new, or presented in a novel way, while his stage was richly furnished, and the acting upon it was always expert and interesting. In those days youth was with Daly. In all the intervening years we who were among his earliest supporters have still found under his sway the best stimulus for the mind, the best intellectual refreshment the dramatic stage affords.

Mr. Daly was probably born to be a theatre manager. His earliest youthful inclinations were in that direction. As a restless and inventive child, in the smoke-house down on the

*North Carolina plantation or in the back parlor of his mother's Virginia home, he was always the manager, content to let the other boys do the acting. He never yearned to play either Hamlet or Pillicoddy, but he always had fresh and original ideas of how Hamlet should bear himself, how the Prince should be surrounded, and just how often, for the best possible comic effect, the husband of the widow of Captain O'Scuttle should utter his familiar catch-phrase, "Turned up again!" There is, perhaps, no other calling that is harder to enter than that of the theatre manager. The means of entrance to it are few, the necessary experience is hard to get. No parent is ever likely to view it complacently or to encourage his son's ambition to manage a theatre. When Augustin Daly came from Virginia to New York, to enter upon a commercial life, his ambition was cherished secretly, and sometimes, perhaps, it was almost forgotten. As a clerk in the metropolis he passed his evenings at home, writing plays that were never to be acted. This is the first experience of almost every dramatist. Congreve, who was a poet first of all and a man of extraordinary wit next, is the only one of the famous dramatists, as I remember their history, who did not serve a wearisome apprenticeship, on nothing a year, in the writing of plays that nobody would ever read, much less act. Probably the experience Mr. Daly acquired in writing "A Bachelor's Wardrobe," for W. E. Burton (who did not want it), "Joe's Wife," for Joseph Jefferson (who declined it with thanks), "Master and Man" (which Mrs. John Wood returned as "out of her line"), and "Napoleon III," for Laura Keane (who mislaid the manuscript), was of real value to him; but it must have been pretty hard for him to view the slaughter of his innocents so philosophically at the time.*

*This sort of practice in the use of his pen, however, was good training, while his study of stage history and frequent visits to the comparatively few theatres in the New York of the fifties provided him with a useful equipment for the task which was to serve as a stepping-stone from the routine of mercantile life to the work with which he has crowned his*

career. When he began to write theatrical reviews for the old SUNDAY COURIER newspaper, in 1859, he had ideas and the power to express them; when the chance came to him to write a play that was needed—"Leah, the Forsaken," founded on Mosenthal's "Deborah" (1862)—he found he had acquired the needful facility, and with the money profits of his writing he was enabled to gain his first practical experience in the work of management, first with Madame Methua-Scheller as his star in his second play, also an adaptation from the German, in 1863; and next in directing a tour he had planned for the eccentric and comely Avonia Jones, for five months, in 1864. This was the last year of the Civil War, and the experiment of making a theatrical tour of the towns on the border-line, such as Norfolk, Nashville, and Memphis, was extremely hazardous.

The earlier ventures of Mr. Daly, however, are told about in their proper order in the chapters that follow, which begin with an account of the writer's earliest recollections of the New York stage; sometimes very vague, no doubt, as boyish memories are apt to be—a confused vision of comedy and tragedy, spectacle and farce, in which faces long since vanished hazily reappear, while the echo of voices silent for many years is faintly heard. In my memories, the little Fifth Avenue Theatre, that came into existence in 1860, seems to take shape out of the mist. I can still vividly see its white marble façade, its shallow vestibule, its small proscenium arch, its deeply-fringed curtain. I can still hear clearly the voices of the first actors who trod its stage, the chirrup of George Holland, the rich, round tones of E. L. Davenport, the husky note of Davidge, plainly sounding in my ears and mingling with the tones of voices still pleasantly heard on our stage of to-day. So in writing these recollections I have striven to bring forward distinctly that stage and its players, while the all too brief account of the contemporary Daly's Theatre—the history of which belongs to the future—must serve as best it can to complete the record of twenty-seven years.

E. A. D.

New York, October, 1896.



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*Augustus Daly*

FROM HIS LATEST PHOTOGRAPH

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## I

**E**ARLY in the sixties a meditative little boy used to bear with him a heavy sense of regret that he had not been born in the palmy days of the drama. It was an ever-present feeling, strangely out of keeping with his tender years, and singularly disproportioned to his powers of appreciation. The delight he felt when under the influence of any dramatic performance was always tempered by it. His budding mind was burdened by an estimate of the greatness of Burton, who had just passed into history, that did not exactly keep him from enjoying the drollery of George Holland as Bunberry Kobb, or that of a slender, dry, young comedian, named James Lewis, in the part of Barnaby Bibbs, but perceptibly qualified his enjoyment.

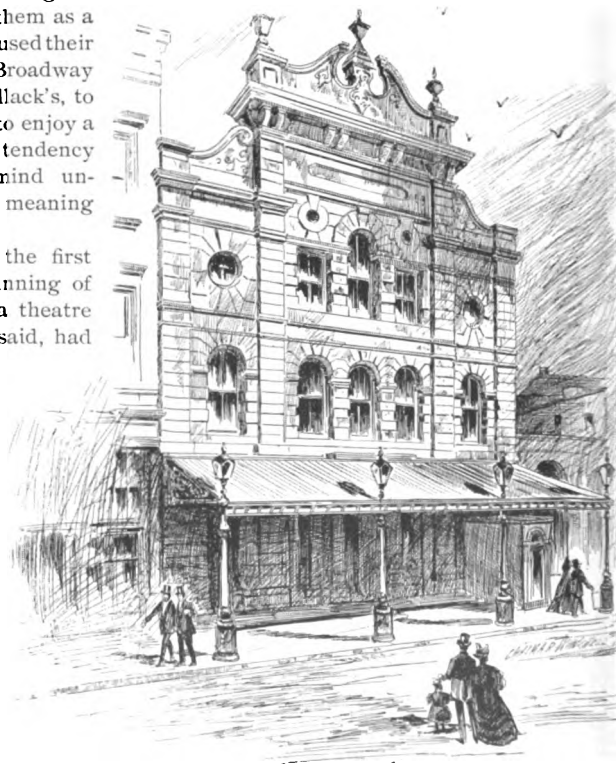
This strange state of mind, engendered by constant association with many grown-up folks who knew a little and talked a great deal about artistic matters, about plays and actors, and pictures and music, did not last very long, of course; and as he grew from childhood to youth, his sense of respect for the actors of the past was at least partly overcome by his growing appreciation of the very creditable talents of living actors. If he never quite forgot his early profound esteem for Burton's ghost, the time came, nevertheless, when that did not at all interfere with his enjoyment of Jefferson's acting or William Pleater Davidge's. Yet in his earlier days, in the beginning of his theatre-going, which I am afraid began much too soon, the feeling of grave responsibility

resulting from the influence of his retrospective grown-up associates was a very serious matter to him, and must have been very amusing to those in whom he confided.

How early he thus became quite innocently a critic at the theatre, exercising a critic's privilege to judge of the bustling present by the mellow past, it would be difficult to determine; but it was certainly a long while after he became a play-goer before the actors on the stage exerted upon him a spell strong enough to make him forget their identity in the illusion of the play. When this more wholesome condition of mind came he had already seen enough for himself to enable him to make reasonably intelligent comparisons; yet, having happily outgrown the morbid effect of the influence of the croakers and their Burton—who was undoubtedly a very fine comic actor, but no demi-god—he gave himself up with youthful enthusiasm to enjoyment of the acted story.

As it was in the little Fifth Avenue Theatre on West Twenty-fourth Street that this youth, then already an old theatre-goer in his small way, began to really appreciate the drama, the memories of that stage were treasured by him as he grew to manhood. I hope he never used them as a bugbear, as his old friends of the past used their memories of Burton's and the old Broadway Mitchell's Olympic and the first Wallack's, to check any youth's natural disposition to enjoy a play, and to create an unnatural tendency toward critical discrimination in a mind unformed, and unable even to grasp the meaning of all set before it on the stage.

Before those pleasant days of the first Fifth Avenue Theatre and the beginning of Augustin Daly's brilliant career as a theatre manager, this youngster, as I have said, had already accumulated a large, ill-assorted stock of theatrical remembrances. The vaguest of these,



perhaps, was of the Ravels, at Niblo's, a very dim vision of strange, lightly-clad folks, bewilderingly quick in all their motions. But he had vivid and very dear memories of romantic drama at Barnum's Museum, and of old Tom Hadaway, wearing a blue army overcoat that seemed to be very like those so common in New York in war times—affable, boisterous, red of nose and rich of voice—carrying a lantern and a bunch of keys, in the character of that inevitable comic jailor who always had a "front scene" to relieve the strain upon the feelings of the spectators, after the afflictions of the hero and heroine had become really unbearable. Hadaway was a very funny man, but alas, the memory of Burton! And this actually tempered the child's enjoyment of Hadaway's fun, even while he was so young that the sight of that stuffed elephant near the doorway of the famous temple of arts and sciences at Broadway and Ann Street filled him with awe. He would not have ventured near that monster alone.

He had one very early remembrance of Wallack's before the "Rosedale" days. The play must have been Knowles's "Love, or the Countess and the Serf"; but he was too young to be touched by its sentiment, and only remembered it afterward because of the tights which curiously associated the best dramatic company in America and a pompous blank-verse play in his mind with the antics of the Ravels. He was much older, one delightful Christmas eve, when John S. Clarke played Tilly Slowboy in "The Cricket on the Hearth," and Schnapps in "The Naiad Queen," at Winter Garden Theatre, and Ada Clifton was so sweet and tearful as Dot, and so radiantly beautiful, in a short frock and with a dazzlingly clear red-and-white complexion, as the queen of the water-fairies. The drollery of poor Schnapps caused the young play-goer almost to forget his bugbear; and as for the green demon of the Rhine, played by "Dolly" Davenport—well, no other amphibious monster, on the stage or off, ever went head-first through solid rock so neatly as he did. The bounding Dragonfin, in the first "Black Crook," some years later, could not be compared with him. The boy afterward saw Mr. "Dolly" Davenport play genteel comedy heroes and the like, and the opinion then



formed, perhaps not with the best judgment, still clings to him, that "Dolly" ought to have stuck to demons.

Another and even more gorgeous fairy spectacle than "The Naiad Queen" was "The Sleeping Beauty in the Wood," at Mrs. John Wood's Olympic Theatre, and in this he saw two of the actors with whom he was afterward to become so well acquainted at the Fifth Avenue Theatre, for Mrs. G. H. Gilbert was the Queen Serena, mother of the lovely, mischievous Princess, impersonated by Mrs. Wood, and James Lewis was Larry O'Log, the Irish wood-cutter, who never lost his temper, even when his axe failed to make a visible mark on the trunk of one of the big trees that hid the enchanted place. Other acquaintances made at the Olympic were also to be renewed at the Fifth Avenue. Edward L. Davenport, as Edmond Dantes, defied his enemies and the elements alike with splendid vigor before the boy's eyes there one night; and another night, sometime afterward, Kate Newton, with the customary wilfulness of a petted and beautiful young woman, insisted upon riding up an impossibly steep mountain road, by the pea-green light of the moon, upon her favorite charger (by name, I think, Black Bess), with the result—as might have been expected, foolish girl!—that George Clarke was obliged to throw off his velvet coat, rush madly up the mountain-side, and pull her out of a raging torrent of real water, while the band played loudly and well.

✦ Shakespeare's plays, as they were considered rather beyond the comprehension of this youthful play-goer, did not come frequently into his view on the stage until later in his life, but he always retained a lively remembrance of a beautiful representation of "The Merchant of Venice," at Winter Garden Theatre, when Edwin Booth was Shylock and Marie Methua-Scheller was Portia. She was a charming woman and a competent actress, and although her intonation and delivery of English verse were defective, her understanding of Shakespeare was not at fault. Her Portia was a fine, thoughtful, womanly performance, marked throughout by the gentle dignity that comes from high breeding. Not even the rare charm of Ellen Terry has



Mrs. John Wood

effaced the remembrance of her rendering of Portia's part in the trial scene.

Marie Scheller was a German actress and a member of the company at the Stadt Theatre, on the Bowery. She married a New Yorker named Methua. It was the advice of Augustin Daly that led her to try her fortune on the English-speaking stage. She studied English elocution with Professor J. E. Frobisher, and made her first essay in New York at Winter Garden Theatre, March 28, 1864. The play was "Lorlie's Wedding," an adaptation of Charlotte Borch-Pfeiffer's "Dorf und Stadt," by Mr. Daly, in which she had previously appeared in Boston. She became a familiar figure in the eyes of New York play-goers, and was much liked by them. She played at the Olympic in April, 1866, in "The Three Guardsmen." She was Desdemona, December 29 of that year, to the Othello of the great German actor Bogumil Dawison, and the Iago of Edwin Booth, at Winter Garden. She first acted Portia with Mr. Booth that winter. Thereafter, for a number of years, she was a popular actress in the Western States. She died long ago, and her husband—dear, honest old Methua—followed her to eternal rest



Madame Methua-Scheller

within a month. The adaptation of "Dorf und Stadt"—the German play has been since frequently used by other adapters—not, by any means, the first play written by Augustin Daly, and it was the second play signed by him that was produced in New York.

As a boy, living in a Virginia town, he was already an aspiring dramatist, and was something of a manager, too, his theatre being the family smoke-house. As a very young man in New York, drudging away at an uncongenial occupation in the daytime, he wrote plays, with the boundless enthusiasm and ignorance of youth, by night. Laura Keene got one of these; Joseph Jefferson, after he had left her theatre to become a star actor, got another, and that was the last of them. One sent to William E. Burton, however, brought in reply a letter designed to encourage the young man, which Mr. Daly still fondly cherishes among his papers. But he was not to become a recognized playwright very quickly. Most stage-struck youths dream only of the actor's triumphs. They yearn to have the admiration accorded to the splendid heroes of romantic drama, to thrill and horrify as Richard and Pescara, to be welcomed with shouts of laughter as Billy Lackaday and Paul Pry. But young Augustin Daly, fond as he was of the stage and the drama, never seemed to care much for the actor's honors. At the age of twenty years he began to write for the newspaper press. He embraced his new calling with ardor, and bade farewell forever, as he firmly believed, to his theatrical aspirations.

They say of him—some of the old stagers—that he was perfectly willing, and able, too, to write the whole paper during his apprenticeship in the old *Courier* office, and there were those among his associates who were perfectly willing he should. But he did not get away from the theatre. On the contrary, the vast fund of theatrical information he had acquired from eagerly devoured books, and the knowledge he had gained from observation and experience of plays and actors, secured for him his first firm foothold in newspaper life. In course of time Mr. Daly became prominently known as a critic of the drama. During the

years between 1864 and 1868 he was at one and the same time employed as dramatic critic on the *New York Times*, *Evening Express*, *New York Sun*, *Halpin's Citizen* and *The Sunday Courier*.

H. L. Bateman was in New York in the autumn of 1862, with his daughter Kate, already a star actress of recognized position, for whom he was anxious to get a new play. Dr. Mosenthal's "Deborah" was produced at the German theatre about that time, and Mr. Daly, at the request of Mr. Bateman, undertook the work of adapting it. The result was the drama of "Leah, the Forsaken," the first acted play of Augustin Daly, and the one play inseparably associated with the fame of Kate Bateman. It was brought out first in Boston, December 8, 1862, and then in New York, at Niblo's, January 19, 1863, and Miss Bateman, in the part of Leah, was supported by J. W. Wallack, Jr., as Nathan; Edwin Adams, as Rudolf; Edward Lamb, as Ludwig; Mrs. F. S. Chanfrau, as Madalena, and Mrs. Skerret, as Mme. Groschen. Many other versions of "Deborah," including "Miriam," "Naomie," and one retaining the German title, used by Julia Dean Hayne, appeared from time to time, but "Leah" has held its own, and the rest were soon shelved.



Miss Bateman as "Leah"

The third play produced by Mr. Daly was written in co-operation with Frank Wood and was an adaptation of "Le Papillon," by Sardou. It was called "Taming a Butterfly," and was brought out at the Olympic by Mrs. Wood. Frank Wood had written a travesty of "Leah," and the new piece was announced as the work of the authors of "Leah, the Forsaken," and "Leah, the Forsook."



## II

Thirty-one years ago the congregation of the Unitarian Church of the Messiah had abandoned their old gray stone edifice on the east side of Broadway, opposite Waverly Place, and removed to a more fashionable neighborhood, at Park Avenue and Thirty-fifth Street. The old church, from whose pulpit the Rev. Dr. Samuel Osgood had delivered so many of his elegantly phrased discourses, had been, because of its accessible position, a favorite place for meetings and entertainments of an appropriate character. There was a tradition that at a school exhibition held there, Abraham Oakey Hall, afterward mayor of the city, recited an ambitious poem written by himself. It was a dialogue between the ghost of the past—not Burton, who must then have been acting Timothy Toodle and Cuttle in Chambers Street—and the spirit of the future. In it was this lame but prophetic couplet:

“E'en in some future age  
This pulpit may be a stage.”

After the exhibition Dr. S. H. Pennington patted young Hall on the back and complimented him on his vivid rhymes and his competent imagination. “But,” said the distinguished physician and educator, “if your prophecy about this church ever prove true, I hope the house will be cursed.” The prophecy did come to pass, but I never knew definitely whether or not the house was

really cursed. I fancy it was, many times, during the now forgotten engagement there of an eminent tragedian of whom it was said that his Richard was poorer than Benjamin Franklin's.

In the summer of 1865 the old church was in a dismantled condition; hucksters' stalls were built against the front of it; a pasteboard sign on one of the big doors bore the inscription, "Dusseldorf Gallery." The pews had been removed from the interior, and instead of the pulpit there was an auctioneer's platform, from which real oil paintings were sold at fabulously low prices. A few months later an unheralded English actress burst upon this town—"a stately lady of great personal attractions." Lucy Rushton was her name. She had first appeared in London, September 29, 1862, at the Haymarket Theatre, as Florence Trenchard in "Our American Cousin." She appeared here at the Olympic Theatre, still under the management of Mrs. Wood, October 2, 1865, as a star, and her play was called "Lolah." The play survived for only a fortnight, and Miss Rushton's acting was not cordially praised; but still she was not discouraged. On the contrary, she resolved to stay in New York and show Mr. Wallack and the others how a theatre should be managed.

Lucy Rushton's theatre, on the site of the Church of the Messiah, was opened December 23, 1865. It had a front of seventy-five feet on Broadway. A low brick structure had been erected there, for the entrance, vestibule and offices, above which the stone towers of the old church (the tapering spires had been taken down) peered dismally for many years thereafter like forlorn prisoners over a jail-yard wall. The interior was handsome enough for those days, and there was a great deal more room than was generally needed. The company included, at various times, the elder Walcot, then nearing the end of his long and honorable career; Corson W. Clarke, a favorite actor, known sometimes as "Drunkard Clarke," not for intemperate habits, but because of his great success in the play called "The Drunkard," at Barnum's, and sometimes as "Complimentary" W. Clarke, on account of the frequent appearance of his name on the bills for "A Complimentary Benefit"; Thomas Placide, John K. Mortimer, Harry

Pearson, W. A. Mestayer, John Moore, Mrs. Mark Smith, and Clara Fisher Maeder. James Schönberg was the stage manager. Old comedy, farce, the romantic drama and operetta were tried without attracting the public. Miss Rushton attempted the parts of Lady Teazle and Juliana, and frolicked after a fashion in burletta and farce. Walcot did all sorts of parts, from Sir Peter Teazle to Mr. Oblivious Top. A mild sort of public interest was excited by a travesty of Mr. Boucicault's "Arrah na Pogue," called "Between You and Me and the Post;" but it did not last. Miss Rushton gave up in despair and returned to England.

Mark Smith and Lewis Baker jointly assumed the management, September 3, 1866. They called the house the New York Theatre, and they promised performances of "petite comedy, vaudeville, burlesque and comic opera." Humphrey Bland, "Dolly" Davenport, McKee Rankin, and beautiful Mrs. Gomersall were of the company, as well as Mrs. Marie Wilkins, whose performance of La Frochard in "The Two Orphans," nearly ten years later, during Mr. Albert M. Palmer's memorable term of management at the Union Square Theatre, was the talk of the town. They struggled along with bits of burlesque and little plays, such for example as "The Fine Old English Gentleman." Mark Smith played everything, from boisterous rural squires to the timid heroines of travesty. The noteworthy success of their management, however, was secured with a play quite out of the style to which they had proposed to devote the house. A drama founded on Charles Reade's "Griffith Gaunt"—the novel was new then and an absorbing topic of the hour—was produced November 7, 1866, and held the stage for six weeks. Augustin Daly wrote the play in four days. The work was done in great haste, but it contained powerful scenes and vivid sketches of character and the interest was cumulative. The acting of some of the parts was very fine. Rose Eytinge, until then scarcely known, was an ideal Katherine Peyton, answering in looks and manner to the author's description of his heroine. John K. Mortimer, whose success as Badger in "The Streets of New York," at the Olympic, was still fresh in the public mind, was the Griffith



Gaunt ; Lewis Baker was Tom Leicester, Mark Smith the Chief Justice, G. W. Jamieson Brother Leonard; Mrs. Gomersall Mercy Vint; and Mrs. Wilkins Caroline Ryder.

Mr. Daly's "Griffith Gaunt" has been seen only once in New York since the management of Mark Smith and Lewis Baker ; it was presented for the benefit of the widow and children of Humphrey Bland, who was Squire Peyton in the first cast, at the Théâtre Français, on West Fourteenth Street, April 14, 1869. D. H. Harkins was then the Griffith Gaunt, but many of the parts were played by the actors who had originally sustained them. Another dramatic version of Reade's novel was tried at Niblo's, August 11, 1874, and found wanting.

The author of the play of "Griffith Gaunt" had been at work at odd intervals for a long while on an original drama, the aim of which was to depict in broad, Hogarth-like lines, and with a plentiful use of pictorial adjuncts, striking scenes of real life in the American metropolis. His newspaper experience had given him a large familiarity with the by-ways of the city, and it seemed to him that young New York was as rich a field for the observant dramatist and humorist as old London or Paris. The homes of the poor, the police courts, the river side, with the dilapidated wharfs, whose hidden recesses were the haunts of hordes of homeless little ragamuffins, suggested to him many picturesque scenes and incidents. The blue-coated soldier messenger—then a new figure in the streets of New York, where he was long since superseded by the small boy with brass buttons—seemed to him a suitable central figure for his canvas.

Over the principal climax in this pictorial drama of city life he had been pondering for several years. As long before as 1863, when the success of "Leah" had proved that there was a chance for him in the play-making field, he had begun to work up this scene in his mind. His inspiration, as he has always frankly admitted in talking about the play with his friends, was the scene between Eliot Grey and Miles McKenna, in the second act of Mr. Wallack's popular "Rosedale." It might have been a similar scene in many older dramas ; but when "Rosedale" was produced

the young dramatist's mind had just been awakened to a clear understanding of the practical problems of play-making. He had had sufficient actual experience then to resolve that scene into its essential dramatic elements, apart from the fable with which it was associated in that particular play. It was not the statement of the dramatist that Eliot was a good man and a lover, and that Miles McKenna was a burglar and a cut-throat; that the place was a charming old English manor, situated near the salubrious hamlet of Rosedale; that the time was midnight, and that handsome Eliot was seated in his room, thinking about pretty Rosa Leigh, when he was assaulted; it was not the red firelight within or the green moonlight without, or even the rope or the red-hot hammer with which Miles threatened to brand Eliot's brow, that Mr. Daly found in his analysis of the scene; but rather the elements of suspense and surprise, used in just the right proportions; the vivid pictorial exhibition of the dominance of evil over good, followed by the effective delivery of the hero from the toils of the villain, by the employment of a perfectly simple yet unexpected device. The scene does not appear rational or probable if you coldly examine it. Miles, having dared to enter the room of Eliot, having overpowered him and bound him with a stout rope, would never have released his victim so that he might write a bank check. The bank check would have been of no use to Miles. He could not cash it. But the parts are so adroitly put together that the spectator does not think at all of the logic of the thing while the scene is being acted. The tendency of humanity to believe what it sees, or thinks it sees, was at once the playwright's opportunity and excuse.

The germ of "Under the Gaslight" was this scene in "Rosedale." That is to say, the skillful use of these familiar theatrical expedients in Mr. Wallack's play suggested to Mr. Daly the principal episode in his own drama. He resolved to employ exactly the same dramatic elements, with entirely different pictorial adjuncts, and produce, if possible, a stronger effect. The railroad was an afterthought. As he used to walk toward his home, in Horatio Street, in the evenings, thinking about his play, the rattle

of the trains of the Hudson River road and the whistling of the engines somehow became involved in his scheme. The idea of the exhibition of a moving railroad train on the stage was not new, but the rescue of a human being, as it was depicted in "Under the Gaslight," from a railroad track, just in the nick of time, was a novel and a patentable device.

The "art of preparation," says a shrewd French critic, "is the dramatist's art." If that is the whole truth, which is questionable, the railroad scene in "Under the Gaslight" is a perfect example of the art. All its pictorial features are appropriate and ingeniously devised and combined. The solitude of the little station, the silence, the moonlight falling on the winter landscape and the shining rails help to prepare the mind for the horror of the climax. The wandering soldier with the armless sleeve, fleeing from the villain he has twice tricked of his prey, has a presentiment of evil—recalling a dead comrade's boding on the eve of a battle—just before the "gliding vengeance" seizes him and binds him to the track for the coming train to mangle. The whole scene is devoted to preparation for the climax. The heroine, in her flight by night, has reached the wrong railroad station. That is part of the scheme. No train will stop there for many hours, but the express that does not stop is momentarily expected. She must pass the night in the little station-shed. She must be locked in, so that an obstacle will be put in her way when she wants to rescue the man bound to the track. The means to overcome that obstacle must be at hand, but the greatest possible difficulty must be encountered in using them. The bundles of axes must be there, but forgotten until recalled by the necessity of finding a means to escape from her prison. When the time comes the heroine must untie the bundle, seize an axe, batter down the locked door, and pull the hero from the track; just before the noisy railroad train—already seen rounding the curve in the distance—crosses the stage. All these details must be understood by the audience. They must know about the locked door and the axes. Somebody must explain these things, and he must do it not in a bald, matter-of-fact way, but so as to keep



the audience interested, and not conscious that he is merely "preparing" them. Thus was evolved the excellent character sketch of the Old Signal Man at Shrewsbury Bend, a personage in whose traits the audience is interested from the first, and who pleases not by what he does, but actually by what he is. It all seems rather droll when you analyze it carefully; but, as it was done at the New York Theatre, August 12, 1867, the scene thrilled the spectators beyond description.

The theatre was then under the management of Mr. Worrell, but Mr. Daly controlled the stage and produced his own play. Mortimer as Snorkey, the bluff, manly soldier messenger, repeated his triumph as Badger; J. B. Studley was formidable in the part of the low villain, Byke; C. T. Parsloe, Jr., supplied a recognizable sketch of contemporary character, as Bermudas, the newsboy; Henry Rynar was the Signal Man. Rose Eytinge did so well as the brave and persecuted heroine that she secured the position of principal actress at Wallack's Theatre that autumn. Mrs. Skerrett, a veteran who was always young, made a hit as the droll waif, Peachblossom. Mrs. Wright was like a bit out of Dickens, as the old receiver of stolen goods, Mother Judas. The story of the play was neither new nor striking; it was simple and quite within the mental scope of the multitude. But the thing had vitality and appropriateness. It belonged to just that epoch, and caught the spirit of the hour. It was the work of a young man of great ingenuity, enterprise, energy and sagacity, who understood the public taste, and already knew how to minister to it without debasing it. It was an important stepping-stone in the beginning of Augustin Daly's notable and beneficent career as a maker and producer of plays.

"Under the Gaslight" ran for fifty nights, consecutively; it was revived, December 4, with the Worrell sisters in the three principal female parts, when George Clarke displaced "Dolly" Davenport as Ray Trafford, the sentimental young man of the drama; it was revived again, November 4, 1868, when those estimable actors, Mr. and Mrs. Frederick B. Conway, appeared as the villain, Byke, and Laura, the heroine. It was played for

many years in all the principal cities, and is still so popular that speculators in the business of theatrical show giving are not yet tired of disputing Mr. Daly's right to the ownership of it.

Of the play founded on Henry Ward Beecher's mild and moral *Ledger* story, "Norwood, or Village Life in New England," produced at the New York Theatre, November 11, 1867, Mr. Daly was not the only author. That ephemeral glory was shared with him by Joseph W. Howard, Jr. The only other new production of any note at that house during the Worrell management was a comic play adapted by Mr. Daly from "The Pickwick Papers," January 22, 1868, in which John K. Mortimer was Jingle; Parsloe, Sam Weller; Edwin Varrey, Tony Weller;



Mrs. Scott-Siddons

Charles Peters, Tupman; Henry Rynar, Pickwick; George Clarke, Bob Sawyer; and Mrs. Wright, Mrs. Bardell. Mr. Daly had, however, another brief experience there as manager.

Mrs. Scott-Siddons visited America in the summer of 1868, and gave some public readings at Newport. She was then very young, and certainly one of the most beautiful women of her time. This lady was the great-granddaughter of Sarah Siddons. She was born in India and educated in Germany. Her first effort as an actress was made at Nottingham, England, the year before her

visit to this country, and the part she chose was Lady Macbeth. Afterward she made her London début at the Haymarket Theatre as Rosalind. The encouragement she received from the summer residents of Newport emboldened her to give an entertainment in New York, at Steinway Hall, in October. Thereafter she appeared briefly as an actress at the Boston Museum. Mr. Daly was her manager when she made her first appearance on the stage in this city, November 30, at the New York Theatre; and then occurred his first production of "As You Like It." He has since superintended many notable revivals of this beautiful work. As Rosalind, Mrs. Scott-Siddons had the support of Mortimer as Orlando, and Charles Kemble Mason as Jaques; when she played Juliet a few nights later, Mortimer was the Romeo, D. H. Harkins the Mercutio, Henry Rynar the Friar Lawrence, and Mrs. Wright the Nurse. She also played Lady Teazle. The theatre that had been a church had thereafter many ups and downs. Most of the pages in its subsequent record would make mournful reading. There was, however, one bright but brief epoch in its later history, which deserves a chapter to itself.

Mr. Daly had given a great deal of his time to making and producing plays in the year 1868. Besides a long since forgotten drama called "The Red Scarf," written for a peripatetic star, which involved a thrilling saw-mill scene, he wrote and produced, June 10, at the Broadway Theatre, near Broome Street (which had been the first Wallack's), a five-act piece treating of contemporary life, after the manner of "Under the Gaslight." This was called "A Flash of Lightning." The title related to the total destruction of a piece of jewelry by lightning. The jewelry was supposed to be stolen, and one of the personages was accused of the theft. Part of the action passed on a Hudson River steamboat making a trip to Albany, and a fire on this boat made one of the pictorial climaxes. Though never quite as popular as "Under the Gaslight," this was in some respects a better play. It contained many truthful and vigorous sketches of character. It was performed by John H. Jack, Mrs. Gilbert, McKee Rankin and Kittie Blanchard, J. K. Mortimer, J. C. Williamson and poor

Harry Murdoch.\* William Beekman, so long a humble but useful and painstaking member of the Fifth Avenue Theatre company, made a positive hit in the small part of a nervous passenger on the steamboat. The play held the stage at the Broadway Theatre for seven weeks.

Mr. Daly's experience with the theatrical business had not fascinated him. He had made quite a name for himself as a clever adapter and writer of plays, and as the author of the best-liked "sensational" drama of his own time. But the chances to make a fortune in theatrical work were fewer than they are now. The too profitable and dangerous "combination system" had not come into vogue. Plays were not then produced in New York for "the road," and started out for a long tour with the same actors and scenery. Stock companies prevailed in the smaller cities, and English plays on which no royalties were paid were good enough for most managers. Royalties in those days were small and often hard to collect: At the beginning of 1869, Mr. Daly had made up his mind to stick to journalism for good and all.

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\*Henry Murdoch (Hitchcock), a nephew of the famous tragedian of other days, James Murdoch (who died after many years of retirement, May, 1893), was a most promising actor in comedy and the romantic drama. He lost his life in the burning of the Brooklyn Theatre, December 5, 1876. His brother, known as Frank Murdoch, and also an actor, was the author of the play called "Davy Crockett." If his life had been spared, Harry Murdoch would have filled a prominent place on the American stage.





### III

While the Civil War was raging and the gold gambling fever was at its height, Amos R. Eno erected a handsome building on West Twenty-fourth Street, adjoining the Fifth Avenue Hotel, the upper floor of which was used for a short time as a meeting and trading room by speculators in gold after Stock Exchange hours. These operations, however, were objected to by conservative members of the Exchange and prohibitory resolutions adopted by that body soon caused the closing of the "evening gold room." The hall remained tenantless for a time, but early in 1865 it was leased by George Christy (Harrington), fitted with a stage and scenery, and used for entertainments of negro minstrelsy. As Christy's Minstrels, and, later, as Griffin & Christy's Minstrels, the place was known to the public until 1867. In August of that year it was leased by C. H. Garland, who presented light comedy and burletta on its toy stage. Myron W. Leffingwell as Romeo Jaffier Jenkins, in the farce called "Too Much for Good Nature," and as Clorinda and Beppo, in the burlesques of "Cinderella" and "Fra Diavolo," was his principal actor. Lina Edwin, afterward manager of a little theatre of her own on Broadway, and Mrs. Sedly Brown (afterward Mrs. Sol Smith) were members of his company. Finally the hall was occupied for a term by Kelly & Leon's minstrels.

In 1868 James Fisk, Jr., one of whose costly whims it was to get control of theatrical property, secured the building. Then all

the interior was torn out and it was rebuilt as a theatre, expensively furnished and embellished. Fisk prevailed upon John Brougham, who had always been fond of dabbling in management, to take charge of the new house. That was Brougham's last venture as a theatre manager, and, I think, the one he most regretted. It began January 25, 1869, and ended, somewhat abruptly, the 3d of April following. Public expectation of the opening was eager ; there certainly was no lack of interest in the genial comedian's enterprise ; the newspapers treated him kindly, but nothing seemed to go well from the start. There were stories of unfair treatment of the lessee by the proprietor, that everybody seemed to know a little about. I never met a person who could give a connected and comprehensible account of the troubles of the second Brougham's Lyceum. Probably Mr. Brougham had serious difficulties to contend with that could not be explained to the public. But it is more than likely that he never could have succeeded as a manager. He had failed years before at the Bowery Theatre and at the first Brougham's Lyceum. On the ruins of the last-named enterprise the elder Wallack founded his famous theatre. Out of the failure of the second Brougham's Lyceum grew the Fifth Avenue Theatre, and, eventually, Daly's Theatre.

Mr. Brougham's company included George Stoddart, Charles Hale, Edward Lamb, Charles Edmunds, Eliza Newton, Effie Germon, Mary Carr, Annie Firmin, Mrs. J. J. Prior, Amy Ames and Jennie Kimball. His first bill comprised a two-act comedy from the French called "Better Late than Never," and "The Dramatic Review for 1868," in which the popular plays of the year were travestied. "Irish Stew, or the Mysterious Widow at Long Branch," brought forward later, was simply the old farce of "A Bull in a China Shop," which also had a French original. "Pochahontas," Brougham's exquisitely humorous burlesque, was revived and a new one almost as good, called "Much Ado about a Merchant of Venice," was produced. The old farce of "Jenny Lind" was put forward for Jenny Kimball ; and for his last bill Brougham presented the Irish sketch, remotely founded

on Molière's "Médecin malgré lui," called "His Last Legs," always one of his favorite pieces, together with the Shakespeare travesty and the farce of "Perfection." He made a touching and manly farewell speech after the performance, Saturday night, April 3d. Soon afterward his brother players gave him a noble benefit at Niblo's, when "The School for Scandal" was performed with a remarkable cast; and then he went to California.

The house was re-named the Fifth Avenue Theatre. Fisk took over to its stage, from the Grand Opera House, which he then controlled, some of the French opera-bouffe singers there employed; but his own efforts in the way of theatre management were not remunerative and he soon tired of his expensive plaything.

In July, large blue-and-white posters displayed everywhere, so that he who ran might read, announced the early re-opening of the Fifth Avenue Theatre, "under the management of Augustin Daly."

Mr. Daly then abandoned journalism, to which only a few months before he had decided to devote all his energy, and finally adopted the vocation for which he was so well fitted, and in which he has since won world-wide fame. The inducement held out to him was a year's lease of the house at a high rent but without security. He was offered sole charge of the theatre, to carry out his own plans without hindrance. The opportunity was too good to be lost. It was such a chance as comes to few young men, and he felt sure that with such a theatre he could establish himself in the face of bitter competition.

The new manager was young, ambitious, ingenious, aggressive, self-reliant. He was not to be easily discouraged. His ideas were large, and perhaps some of them were a little ahead of the times. There was a splendid audacity in some of his schemes. He believed in showy advertising, and fairly reveled in attractive announcements of his plans. His enthusiasm never flagged. The public could not fail to take note of his new theatre, for it was advertised on every dead wall in the city and suburbs. He was the first to use expensive lithographs for outdoor advertising,



AUGUSTIN DALY IN 1864

and the conservative managers shook their heads wisely and perhaps not sorrowfully as they commented on his extravagance. His newspaper advertisements were fluent and picturesque. Phrases he employed in them soon became a part of the current vocabulary. There is no question that within a very few months after he assumed the management of the Fifth Avenue Theatre, Mr. Daly had made a strong and lasting impression on the public mind. On his first "bill of the play," Mr. Daly printed this announcement of the plan and purpose of his management: "This theatre is opened for the *production* of whatever is novel, original, entertaining and unobjectionable, and the *revival* of whatever is rare and worthy in legitimate drama."

The announcements he issued, his taking advertisements, were never misleading. In the conduct of his theatre he carried out his promises to the letter. The house itself was the prettiest, the daintiest, the most elegant that had ever been opened to New York play-goers. An air of quiet refinement prevailed within it, from the orchestra stalls even to the upper gallery. The decorations of the auditorium, of a blush-rose tint, delicately contrasted with white and gold, were charming. The seats were comfortable, the music always pleasing; the stage was faultlessly dressed and managed. Not the most captious critic of those days ever found fault with the staging of the plays. Indeed, in elegance and luxury and good taste, the pictures of interiors there exhibited had never been equalled. James Roberts, who had won distinction by his beautiful paintings for the spectacle of "The Seven Sisters," at Laura Keane's, eight years before, was the



James Roberts

scenic artist. What was better than all this, the company Mr. Daly had got together for his first season had not been surpassed even at Wallack's. Talent and beauty, the ripest skill, the rarest charm of buoyant youth; the best of the old, the most enthusiastic and promising of the new; lovely women and gifted men, met together on that stage. It was the last field of action of some of the finest artists of the passing generation; it was the nursery and the school of some of the most popular players of later years.

Yet with all his enthusiasm and industry, with all his ingenuity and skill, he did not win his triumph at a single bound. It is slow work to firmly establish a theatre, even under the best conditions. Fully twenty-five plays were brought out in his first season—between August 16, 1869, and July 9, 1870; of these six were new plays, and they were performed with a lightness of touch and a sympathy with current thought and manner not previously exhibited on our stage. "Contemporaneous human interest" was one of the things the new manager strove for, one of the telling phrases he invented. On the other hand, the eighteenth century comedies were acted with all needful reverence for the well-established traditions of the English theatre, by actors who could preserve the antique flavor and modify the good old "business" without spoiling the harmony of the performance. Three of Shakespeare's comedies were performed during the first season, for the sake of Mrs. Scott-Siddons, who was for a short time connected with the company, and they were acted with rare intelligence, and appropriately staged; but these revivals of Shakespeare could not fairly be compared with Mr. Daly's memorable work of this kind in later years. Every dollar that was taken in, from the opening night until the long run of "Frou-Frou," February 15 to May 22, 1870, was needed to meet the expenses. "Frou-Frou" brought a surplus to the treasury, but that was all eaten up, I think, in the costly revival, May 24, of "The Good-Natured Man," that had not been played in New York for fifty-two years. With "Fernande," which created a great deal of talk, the first season must, however, have closed prosperously. In the second season there were larger profits.

The first piece, August 15, 1869, was Thomas W. Robertson's comedy called "Play," intended as a mildly satirical picture of the manners of British tourists at a German watering-place. This was one of the least successful of the Robertson comedies. It was produced by Mrs. Bancroft, at the Prince of Wales's Theatre, London, in February, 1868. There was a sort of craze in New York just then for Robertson's mild plays. At Wallack's the best of them had been done with distinguished success. Much of

the humor of "Play," however, was too fragile to withstand the hardships of a sea voyage, and the plot was very thin. Mr. Daly boldly changed the piece somewhat before producing it. The character of the neglected wife, Amanda, was brought in at the beginning, instead of being left out in the cold until the end of Act II. Robertson's treatment of this woman's relations with her precious husband was purely satirical. Mr. Daly gave a melodramatic tinge to her experiences. He made strong theatric climaxes for the ends of the acts. I have a vivid remembrance of that



E. L. Davenport

performance—of George Clarke's velvet coat, fascinating whiskers and polished villainy in the part of Chevalier Browne ; of Mrs. Gilbert, as Widow Kinpeck, following George Holland, as rich Bodmin Todder, about the pump-room grounds and the ruins of *das alte schloss* ; of dainty Agnes Ethel, as Rosie Fanquehere, flirting with Mr. Polk, as the stupid British young man. Edward L. Davenport, who was in the company the first half of the first

season, was rather out of his element in this trifling modern play. I remember well that his simulation of the languid manner of the Honorable Bruce Fanquehere suggested to me that the elegant, if reprehensible, idler worked very hard at his dawdling. But the splendid presence and personal force of Davenport were always valuable, even when his eloquence was held in check.

He was rather more at home in the second play, "Dreams," also by Robertson, which was first done at the Gaiety Theatre, London, in March, 1869, and, under its sub-title, "My Lady Clara," was performed in Boston the same month. "Dreams" was founded on a short story in a collection of tales called "A Bunch of Keys." It was one of Robertson's earliest plays and was altered several times. In London Alfred Wigan "doubled" the parts of the elder Von Harfthal and Rudolph, played at the Fifth Avenue Theatre by Davenport and Clarke, and Madge Robertson (Mrs. Kendal) appeared as the heroine, that being the only one of her brother's plays in which she ever acted. The play passed through the hands of Mr. Boucicault before it was produced by Mr. Daly. Its story was the very, very old one of the slighted love of a poor young man for a rich young woman. James Lewis made his first appearance at the Fifth Avenue Theatre in it as John Hibbs, a comic British bagman, who was the good genius of the piece and the friend of all the other personages.

Davenport was seen thereafter as Sir Harcourt Courtly, Lagardere, Don Cæsar de Bazan (when his daughter Fanny played Lazarillo), as Sir William Dorillon in "Wives as They Were" and Sir Giles Overreach in "A New Way to Pay Old Debts." This last-named part was one inseparably associated with his fame. The picture he presented, as the protagonist in this play of Massinger, of sordid avarice and malignant spite was incomparably vivid and impressive. No other actor, after the elder Booth, could play Sir Giles as well as he, and I doubt that he ever played it better than he did at the little theatre on West Twenty-fourth Street. He was less at ease as the venerable but love-smitten country gentlemen who served as hero in Andrew Halliday's domestic drama called "Daddy Gray." He played that part as if



he was not quite in sympathy with it. On the whole I think that Davenport was rather too large a figure for Mr. Daly's pretty little stage. His was the broad manner of tragedy and the higher kind of romantic drama. But his presence as a member of the company undoubtedly helped the theatre in the beginning.

Almost as prominent a personage at the opening of the first season was old George Holland, then, I think, past his seventy-eighth year, although he played with remarkable buoyancy as Bodmin Todder, as Oliver in "Wives as They Were" and Jenkins in the comic play called "Surf, or Summer Scenes at Long Branch." He was as droll and unctuous as ever. Only a short time before he had been playing boisterous Tony Lumpkin at Wallack's. Holland had been before the American public since 1826. He was associated with many of the triumphs of Mitchell's Olympic and the first and second Wallack's. He failed very much toward the end of the season, and at his benefit, May 16, 1870, he was too feeble either to act or address the audience. The play was "Frou-Frou." After the second act he was led to the footlights, and Mr. Daly spoke a few words in his behalf, and presented to him a bouquet made, not of flowers, but of Treasury notes, or greenbacks, as they were popularly called. Mr. Holland died soon afterward. The incident that attracted so great a throng to his funeral services and gave its nickname to "The Little Church Around the Corner" is a matter apart from the subject of these chapters on the drama.

A more conspicuous figure on the stage and in the public eye than either of these two famous old actors in that first season of Mr. Daly's management was Agnes Ethel. A mere girl, scarcely more than child, with a pale, rather plain face, lighted up by large, expressive eyes, with no great art and scarcely any experience, she seemed without an effort to overshadow even the brilliantly beautiful Mrs. Scott-Siddons. Fanny Davenport was then very young, and, in the popular mind, only a winning soubrette. Her first real triumphs were to come in the second season. Miss Ethel had only publicly appeared once before in New York, and then as an amateur actress, when she came out at the Fifth Avenue

Theatre as Rosie Fanquehere in "Play." Among her other parts were Lena in "Dreams," Olivia in "Twelfth Night," Constance in

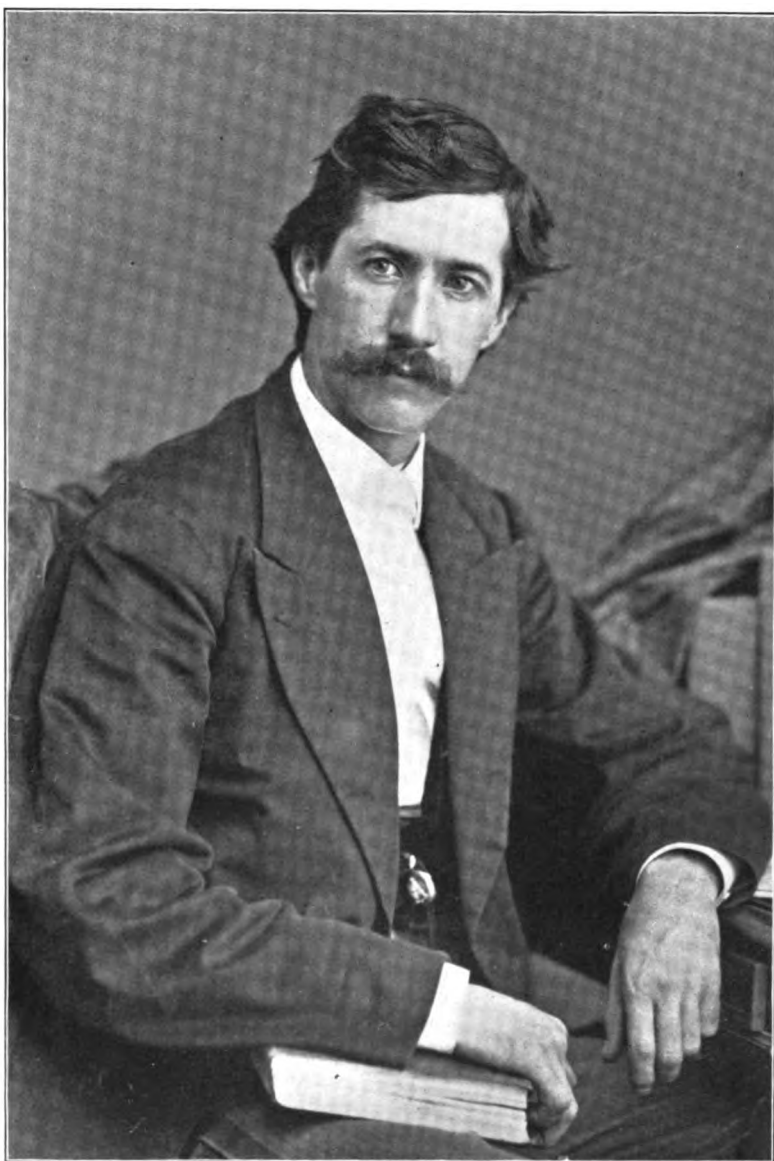


Agnes Ethel

Her youth, fragility, delicacy and that elusive charm made her performance of one of the most difficult parts in the whole range of modern drama not merely acceptable, but, for the time, thoroughly satisfying. With long, crinkly waves of brown hair shading her pale face, her graceful, almost fairy-like presence,

"The Love Chase," Rosara in "She Would and She Would Not," Hero in "Much Ado About Nothing," Jessie Bell in "Daddy Gray," Leonie de Villegontier in "Checkmate," Lady Priory in "Wives as They Were," Maritana in "Don Caesar de Bazan," Gilberte Sartorys in "Frou-Frou" and Fernande in Sardou's feverish piece of that name. Her charm, if indefinable, was not the less potent. There was a rare and telling quality in her performance of several of these characters—in some of them, it must be admitted, she made no definite impression at all—that pleased the public fancy more than the skill of Clara Jennings and Henrietta Chanfrau, who were certainly quite as comely and vastly more experienced. But "Frou-Frou" was Miss Ethel's greatest triumph.

her appealing eyes, her pretty alertness, she seemed to be the very embodiment of fascinating irresponsibility. We have all of us seen many Frou-Frous since that time, and some greater than she. The Fifth Avenue Theatre version of Meilhac and Halévy's play missed the fine climax that Sarah Bernhardt's matchless art made so deeply impressive—Gilberte's realization of the utter isolation from the society she has been used to that is the penalty of her sin. The fourth act was closed, instead, with the meeting between husband and wife. In the climax of Act III Miss Ethel was greatly assisted by the well-considered acting of Kate Newton as Louise. The death scene was easy enough; and it was made duly effective by the employment of appropriate pictorial adjuncts. The play was beautifully staged, of course, and Gilberte was the central figure in many charming pictures. Miss Ethel's next part was Fernande. The critics said that was her best work. The passive misery of that gentle, suffering, much-misunderstood young woman was, of course, rather more within the limits of her powers of expression than the complex emotions of Gilberte Sartorys. There were many notes in "Frou-Frou," in fact, that she never struck at all. But to us youngsters in those early spring days of 1870 she was always Frou-Frou. In the second season Miss Ethel repeated her performance of Fernande, and appeared also as Shakespeare's Viola and Knowles's Julia. But she had already lost her supremacy. Clara Morris had come upon the scene. Miss Ethel's last appearance at the Fifth Avenue Theatre was made, March, 1872, in "Frou-Frou." The next autumn she opened the Union Square Theatre with Sardou's "Agnes" ("Andrea"). Soon afterward she married and retired from the stage. She emerged from that retirement once—October 4, 1875—to open the Brooklyn Theatre, which had then passed into the management of Messrs. Shook and Palmer. She had changed much; had become a showier, handsomer woman; even a better actress, perhaps, so far as mere technique goes, and that is a long way. But the girlish freshness and rare charm of five years before were gone forever. Alas for remembrance!



MR. DALY, 1869



#### IV

The first of the so-called standard comedies taken up by Mr. Daly at the Fifth Avenue Theatre was one of Mr. Boucicault's very clever imitations of the eighteenth century dramatists, "Old Heads and Young Hearts." That performance was a rare treat to me. I was old enough then to understand the comedy and young enough to like it. It has been my fate to sit through so many representations of this comedy in the last twenty years, that its artificiality and shallowness have long been wearisome to me. Tom Coke long ago became a tiresome, empty prig ; Littleton a volatile cad, and Rural a pottering old bore. Even the splendid dignity, the touching sincerity, the rich humor that John Gilbert bestowed upon all such parts never thoroughly revived Mr. Boucicault's imitation of Parson Adams in later years. I don't believe that Blake himself, if he could return and play the part as they say he used to play it, could hold the interest of the young generation. The day of the artificial comedy has passed. But in September, 1869, George Clarke's handsome, airy, self-satisfied, superficially sentimental Littleton had a charm for us almost as irresistible as Lester Wallack's ; the Tom Coke of Mr. Harkins, who then made his first appearance at the Fifth Avenue Theatre, seemed to be the very embodiment of manliness, fair dealing and personal purity. We never stopped to think that we knew really very little about his goodness except what he told us in his pedantic manner. The habit of liking "old comedy," whether it was real or imitation, still prevailed. Mrs. Clara Jennings had the staccato manner, the pleasing, if rather metallic, laugh, the correct method

required to make such a part as Lady Alice Hawthorne effective. She never reached the distinction that Mrs. Hoey had, but she was a thoroughly competent and well-trained actress. Few others could play either the high-bred coquettes or the hysterical heroines as well as she. She appeared first at Wallack's, December 19, 1863, as Mrs. Lynx, in "Married Life," and was a useful member of that company several seasons. Her term of service at the Fifth Avenue was not long. Her characters there, besides Lady Alice, were Amanda in "Play," Lady Clara Vere de Vere in "Dreams," and both Celia and Rosalind in "As You Like It." She remained in the public view, however, until late in the seventies.



William Pleater Davidge

Oliver Surface; and that Davidge was greatly excelled in

many parts by Charles Fisher, who joined Mr. Daly's company still later. They may tell me that Davidge was only a "low comedian." What of it? What was Charles Lamb's Munden? What was Burton? But when they say that he was always Davidge, I object. He was not always Davidge; on the contrary, he very rarely was Davidge, and I never had the pleasure of meeting him on those occasions. He was Sir Toby Belch, hearty, mellow, unctuous, as full of humor as of wine; he was Dogberry, Touchstone, Sir William Fondlove, Crabtree, rolling bits of scandal under his tongue as an old tar rolls his quid; he was Eccles, sodden, whining, hypocritical, but a droll figure for all that; Bishopriggs,



Fanny Davenport

with a matchless burr in his speech, with one moist eye and a confidential manner; Andrew Wylie, sleek, shrewd, sagacious; Sir Hugh Evans, a Welshman and no mistake, amiable to the point of meekness, but a good fighter and a dangerous foe when aroused; Vincent Crummies, with a very full under lip, a hoarse voice, very short black hair and a salutation "something between the courtesy of a Roman Emperor and the nod of a pot companion."

If a "low comedian" is only a "mugger," then Davidge was something better. His Brigard in "Frou-Frou" was a remarkably

natural and polished impersonation, as satisfying in 1870 as Constant Coquelin's was in 1889. Davidge was peerless as Croaker in "The Good-Natured Man." Not even Croaker himself could deny this, for Goldsmith's earlier comedy had not been played in New York for fifty-two years when Mr. Daly put it on his stage, May 24, 1870, and it has not been seen since. Comparatively few persons saw it then. It did not draw. It was one of the many productions of this manager in which he was guided by his own artistic taste rather than by any purely commercial consideration of the public taste. His beautiful revival of "Love's Labour's Lost," at the second Fifth Avenue Theatre, was another. There have been several of the same sort in the last fourteen years at Daly's Theatre. Some of them have been very profitable; but, as a general thing, such productions are expensive luxuries for a manager to indulge in. Mr. Daly, however, has always seemed to bear the cost cheerfully. "The Good-Natured Man" was never successful in the sense in which that adjective is applied to a play in these days of rampant theatrical speculation. It was always esteemed a fine work by good judges; but many flaws could be found in it by using the strong glass of modern dramatic criticism. The hero is a foolish person, who does not get the sympathy of the audience; and good, prosy Sir William's round-about way of getting him out of a scrape, by means of which he hopes to teach him a lesson, does not wholly commend itself to sensible folks, and does not involve complications lively enough to satisfy the frivolous. Miss Richland is a colorless heroine, who does not say many bright things, though she seems to be considered very clever. I am afraid Goldsmith's first play would be rather dull if it were not for the Croakers and Lofty. The comedy was presented about as it was written, except that one character, the immodest landlady, was omitted. The capital scene with the bailiffs, that was suppressed at Covent Garden Theatre in 1768, was restored and acted with much spirit by Mr. Clarke, as Honeywood; Miss Davenport, as Richland; Messrs. Jordan, Jr., and F. Chapman, as Twitch and Little Flanagan; and Amy Ames, who afterward aspired to grand opera and has lately been a



conspicuous figure in contemporary acrobatic farce, as Garnet. The incidents of Act IV were transposed so as to make Croaker's discovery of the letter, and characteristic misconstruction of its meaning, the climax. Otherwise the ending of the acts were quite as "natural" and tame as Goldsmith left them, Act III closing with Sir Willam Honeywood's promise to Jarvis: "I'll let you farther into my intentions in the next room," whereupon they walked out and the curtain came down. I have a vague remembrance that at this point neither Mr. Harkins nor Mr. George De Vere could help smiling. Mr. Harkins, besides playing the part of that "best of men," Sir William Honeywood, also spoke the sonorous original prologue written by Dr. Johnson:

"Pressed by the load of life, the weary mind  
Surveys the general toil of humankind," etc.

A rhyming epilogue, humorous, telling, and exactly in the spirit of the play, written by that eloquent and ever charming reviewer and poet, William Winter, was spoken by the principal actors. Nothing was amiss in the setting. The costumes were of the proper period; Young Honeywood's garden and library were all in the sunshine; there were no dark places in the garden; the library was light, airy, daintily furnished, as befitted a man of his character. Croaker's drawing-room, on the other hand, was dark, the furniture solid and heavy. The inn on the road to Gretna Green was a quaint, inviting place, with cozy nooks and corners, such as would commend itself to lovers. Davidge's Croaker was a wonderfully droll performance. There was humor in his every line. He fairly revelled in his forbodings of plagues and insurrections, the dominance of the Jesuits and the deterioration of womankind. His letter scene in Act IV was certainly one of the finest examples of comic acting, of the good, wholesome, old-fashioned sort, that I ever saw. It had a delightful crescendo effect, as the poor man's terror grew into frenzy. The intercepted letter, written by Garnet, the maid, whose chirography and spelling are extraordinary, is a perfectly harmless missive. Croaker construes it to be a revelation of a new gunpowder plot. It might, indeed, from the wording, mean almost anything. Davidge's acting in

this climax was admirably seconded by that of Fanny Davenport. Miss Richland had nothing to do there but abandon herself to hearty laughter; and her laugh, which still seems to echo in my ears, was of a silvery, trill-like quality, loud, long, but musical—the kind of laugh that every competent actress was expected to be “up in” a quarter of a century ago, but which so few of our contemporary actresses can execute.

Miss Davenport was already becoming proficient in what is called high comedy toward the close of Mr. Daly's first season. She had played Lady Gay Spanker several times to her father's Sir Harcourt, and she looked the part to life. She was very young, though, and she endowed Mr. Boucicault's fox-hunting heroine with the frolicsome vivacity of a light-hearted girl. Her Maria in “Twelfth Night,” Viletta in “She Would and She Would Not,” and Polly Eccles in “Caste,” were played with rather more freedom and sympathy than, for instance, her Comtesse d'Autreval in “Checkmate,” a condensed adaptation of the “Bataille des Dames.” Miss Davenport first appeared as Rosie Fanquehere in “Play,” taking the place of Agnes Ethel in the third week of the run of that comedy. She was well suited to that character and made a very favorable impression; her photograph was soon in demand. She had a very congenial part in “Fernande,” the last play of the season; and in the second season her popularity grew apace in spite of the advent of Clara Morris. Then she contrasted her performances of brilliant, joyous, fascinating young womanhood in the comedies, with a surprisingly well-composed portrayal of poor Mrs. Wragge, always meek, stupid, down-at-the-heel, in “No Name.” This part demanded of the actress a great deal of sacrifice and self-abnegation, but Miss Davenport met its requirements bravely. In later years, when she was making the reputation she now enjoys as an actress of strong melodramatic rôles, Miss Davenport was identified with a number of characters that required more or less concealment of her good looks. At the second Fifth Avenue Theatre she played, with noteworthy success, vulgar Mme. Guichard in “Monsieur Alphonse,” the forlorn Tredgett woman in “Charity,”

poor Nancy, in "Oliver Twist," Madge Wildfire in "Heart of Midlothian," and Posthumia, the blind old woman, in Mr. Daly's adaptation of Perodi's "Rome Vaincue." But at the little theatre on Twenty-fourth Street her popularity was won in rôles kindred with the *grandes dames* and coquettes of the French stage—in old comedy, Lady Townley, Lady Teazle, Letitia Hardy, Mrs. Ford, Farquhar's Bizarre and Olivia in "A Bold Stroke for a Husband;" in modern plays, Effie Remington, Georgette and Lou Ten Eyck. Her first venture into a line of characters requiring the expression of stronger emotion was when she succeeded to Miss Morris's part in "Madeline Morel." Her beauty in those days was dazzling.

But I am getting very far away from "The Good-Natured Man" in these remembrances of a good-looking woman; and I do not want to leave Goldsmith's comedy without saying a word or two about James Lewis's adroit and remarkably facile performance of Lofty. Mr. Lewis, I suppose, was a mere boy a quarter of a century ago. He hardly looked older last year, when his real face was not concealed by one of those clever stage disguises for which he was noted. He was born in Troy, N. Y., and made his first appearance on the stage in that town at the age of seventeen years. He was for a while, before he came to New York, principal comedian at the Cleveland Theatre, under the management of John Ellsler. He was a prime favorite at the Fifth Avenue Theatre from the night of his first appearance, September 6, 1869, as John Hibbs in "Dreams," and was very rarely out of the bill. His Lofty was a unique and brilliantly successful impersonation; a dapper, exquisitely dressed fellow, with a splendid exuberance of manner, and a plausible frankness that seemed always to disarm suspicion even when his glib tongue and ready invention got the better of his discretion. Charles Mathews himself could not have exceeded Lewis in rapidity of utterance or clearness of enunciation in his part. There must have been a hint in it of his triumph the next season with a part designed, I believe, for Lester Wallack, namely, Bob Sackett in "Saratoga." Elegant imperturbability and alert sagaciousness were distinguishing characteristics of his Lofty.

There is one scene in which Lofty, who has been lying even more than usual, and rather badly, is almost cornered. He has been foolish enough to write a letter to be delivered to one of the great men with whom he claims acquaintance; and the messenger, in the presence of Miss Richland and most of her friends, informs Lofty that "it was received with the most mortifying contempt." The bystanders are all astonished; that is the first blow Mr. Lofty's self-manufactured reputation has received. Only Lofty is calm and seemingly amused, and after the messenger has finished all his doleful tale of insult and abuse—Lofty occasionally interrupting him with "Let him go on," delivered with delicious nonchalance—he clears away the ominous cloud of suspicion that has gathered about him with a magnificent lie invented on the spur of the moment. Lewis's treatment of this scene was superb. The spectator, who knew Lofty's character, of course, seemed to follow the workings of his alert mind, and no doubt the gravest person in the audience was glad when he got out of the scrape. Lofty was, I think, Lewis's best part in the old comedies of manners, and even better than his amusing Trapanti. He played Flutter in "The Belle's Stratagem" remarkably well, though, in 1874, and took up the part at very short notice. He rarely, in my remembrance, failed in any part; but his most noteworthy triumphs were made in comedy that deals in a whimsical way with our own times. His name will always be associated with the amiable weaknesses of Major Gooseberry, Professor Cawallader, Lancelot Bargiss, Eliphalet Lamb, and Professor Babbage.\*

Mrs. Gilbert was the Mrs. Croaker in "The Good-Natured Man," a merry, even-tempered spouse to the saturnine, woe-begone Davidge. She, like Mr. Lewis, had been with Ellsler at the Cleveland Theatre before she came to New York to join the company at the Olympic in 1864.

"Time spares the pyramids and Dejazet,"

was a line in the witty address written by Dr. Oliver Wendell Holmes for the opening of the second Fifth Avenue Theatre.

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\* These words were written, of course, before the sudden death of Mr. Lewis, September, 1896.

Well, Dejazet has since gone, and even the pyramids are a little the worse for wear. But I can solemnly avow that Mrs. Gilbert



Portrait of Mrs. Gilbert

has not grown a day older since she played Mrs. Kinpeck and worried poor old Bodmin Todder Holland, so far as personal appearance, nimbleness, and dexterity go. Mrs. Gilbert's line of characters in those days was less restricted, perhaps, than at present. She played Baronne de Cambri in "Frou-Frou," and Lady Allworth. The weird force of her Hester Dethridge in "Man and Wife" was talked about everywhere; and her Mrs. Mould in "Not Such a Fool as He Looks," produced during the engagement of Charles Mathews in the spring of 1871, was a deliciously droll sketch of an old

mangle woman, the quality of which must have reminded some playgoers of her Sairey Gamp at the Olympic a few years before. At the first Fifth Avenue Theatre we saw her, too, attired in a short gauze frock and long pantalettes, as the Infant Phenomenon in "The Savage and the Maiden," and she danced like a fairy; but only the other day she appeared as that very young maiden whose love affair forms one of the themes of the eccentric comedy of "Needles and Pins," and danced quite as well. Dancing is second nature to Mrs. Gilbert. She studied the art with Taglioni's brother. She danced into the good graces of provincial playgoers on the "Norfolk circuit" in England, when she was still known as Ann Hartley. As Mrs. Gilbert she was a

dancer in this country for nearly eight years before she plunged boldly into speaking parts and played Lady Sowerby Creamly to the Aminidab Sleek of Burton, and Mrs. Hardcastle to his Tony Lumpkin, at the Cleveland theatre.

Another actress whose services were valuable in old-comedy revivals at the Fifth Avenue Theatre, although she was not seen in them until the second season, was Fanny Morant. She appeared in the last play of the first season, "Fernande," acting the part of vindictive Clothilde, which is really the principal part. In the old comedies later on she was Lady Mary Raffle, Mrs. Rackett and Mrs. Page, and she, instead of Mrs. Gilbert, played Mrs. Candour in Mr. Daly's first revival of "The School for Scandal." In modern plays she was Olivia Alston in "Saratoga," Mrs. Ten Eyck in "Divorce," Cornelia Van Dycke in "Diamonds," Mme. Valory in "Alixé." She was at the second Fifth Avenue Theatre for a while, and was in the company at Daly's Theatre for two seasons. She made her first appearance in this country, November 1, 1853, at the old Broadway Theatre, as Angelina in Fletcher's "Elder Brother," supporting James Anderson. She was afterward at Wallack's. At Booth's Theatre, then just opened, she played the nurse in "Romeo and Juliet," Emilia in "Othello," Marco in "The Marble Heart," Miriam Lane in "Enoch Arden," the Widow Melnotte in "The Lady of Lyons," Mme. Pompadour in "Narcisse," James Schönberg's version of Brachvogel's play; the Queen in "Hamlet," and finally Lady Macbeth just before she joined Mr. Daly's company. Miss Morant's dignified presence and experienced skill were always of great value. She retired from the stage a dozen or more years ago.

Mr. Daly's dramatization of "Man and Wife," Wilkie Collins's novel, opened his second season. While the play had some of the constructive faults that seem to be inseparable from stage versions of narrative romance, yet it was a remarkably strong work. The distribution of the parts was uncommonly felicitous. Mr. Harkins made one of the notable triumphs of his career as beefy, brutal Geoffrey Delamayn, the over-trained athlete. Mr. Lewis had, in Sir Patrick Lundie, a rôle that was at once wholly congenial and

different from any he had previously played. Mr. Polk seemed to be cut out for the part of Arnold Brinkworth, that simple, sound-hearted young Briton. Mrs. Gilbert made a wonderful character study of the part of Hester, the dumb housekeeper. Fanny Davenport was radiant and bewitching as Blanche. Linda Dietz, a débutante, lent her own personal charm to the small part of Mrs. Glenarm. And Davidge was Bishopriggs. These actors alone would have carried the play prosperously.



Clara Morris

But they were all quite overshadowed by another newcomer, entirely unheralded, whose first appearance in New York may be said to have marked the beginning of an epoch in our theatrical history. Her name was Clara Morris and her character Anne Sylvester, the governess so shamefully treated by Geoffrey. In the very first scene of the play her remarkable powers of expression were revealed. She was wholly unlike any actress ever seen here before. She had had some practical experience on the stage, but her symbols were all her own. She copied nobody; she seemed to have imbibed no tradi-

tions; she had not a trace of the theatrical manner of any artist who had gone before her. Her face could not be called beautiful—although Clara Morris was surely thought to be a pretty woman in those days—and she was not graceful according to the standard of the dancing master. Her speech was never satisfying

to the ear of cultivated persons. The Western "R" is to this day an irritating blemish in her delivery. But she treated the words of her dramatist, if not according to any set of rules devised by elocutionist or rhetorician, with the skill that is born of genius. She always made them tell. I have heard, very recently, an actress of wide renown, a woman who has had the best training the modern stage affords, utter words on the stage in a manner which clearly indicated that she was not thinking of their meaning. For instance, in the comedy of "London Assurance," when Lady Gay is on the point of eloping with Sir Harcourt, or pretends to be, she perplexes the gulled baronet by declaring that she cannot go without her pet dog. "Have him sent after you in a hamper," says the baronet. "How would you like to be sent after me in a *hamper*?" is Lady Gay's reply. The italicized word is the only one that the actress I have in mind emphasized. The words "you" and "sent" were actually slurred. She is an intelligent woman, and she had played Lady Gay hundreds of times. The night she made that slip she was playing the part from the outside—mechanically. She made many more such slips. The habitual theatre-goer is forced to listen, night after night, to that kind of speech on the stage.

But it would have been impossible for Clara Morris, even at the beginning of her career, to deliver a single sentence so that its meaning should be lost. She got at the meaning of her characters by instinct as well as by study. She seemed to have lived their lives. Anne Sylvester is not a very attractive woman, but the imagination and force of this actress made the audience at the Fifth Avenue Theatre sympathize with the sufferings of the betrayed governess. The tones of her voice thrilled them; her simulation of abject despair touched their hearts. The air of languor that in the Clara Morris of twenty years ago was so strangely contrasted with her singular nervous force, was worthy of a daughter of the Orient. It was the charm of some of the comparatively small parts she played in comedy. In "Jezebel," a lurid and unsatisfactory drama by Boucicault, she acted the part of an adventuress with powerful effect. Her performance of



Magdalen Vanstone in "No Name" was wonderfully well thought out and finely executed. In "Divorce," the following season, her uncommon gifts were well employed; but her greatest artistic triumph, after her début, came with the production of "Article 47." April 2, 1872. Everybody who goes to the theatre has seen this play. It has quite lately held the most conspicuous place in Miss Morris's repertory. Its subject is not a pleasant thing to dwell upon, and nobody but Clara Morris could long have held the public attention with it. That one scene in which Cora realizes that madness is coming upon her has left an indelible impression upon the minds of all who have ever seen it. But she did not need that triumph to fix the public gaze upon her career. It is due to every artist that the world shall judge of his work from his own point of view. Soon or late every true artist gets his due. Clara Morris is not only uncommonly gifted; she has had good luck as well as genius. Her point of view was accepted by the people from the first. The time was ripe for her.





V

The plays that one has never seen might make a good subject for an essay. They always have a charm that is often sadly lacking in the plays that one has seen. One of the plays I never saw is Bronson Howard's "Saratoga." Surely James Albery's London version of it, called "Brighton," that has been done here by Charles Wyndham, was not Mr. Howard's play. Nothing grows old more quickly than farce, and it never improves with age. Pathos itself lasts longer than mere fun. The smile vanishes long before the tears are dry. The mockery of farce fades as fast as roses do. When you read, or try to read, the eighteenth century farces you wonder that the London wits and sages could laugh at such dull stuff. The farces of Maddison Morton that made the sides of the last generation ache often make our heads ache now when the dust is shaken from the old prompt books and they are "put on." What human nature there is in a farce will live; that never dies. But it must have a new setting or new treatment. The bustle, mad antic, the quip and jest will not last. Mr. Jefferson plays in "Lend Me Five Shillings;" but he has re-created it. The "business" is new. He found the human nature in the character of Golightly and preserves that. Moreover, farce cannot easily be translated or transplanted. You can translate a plot and situations of Labiche into English; but much of the humor, and the best of it, will elude you. The translator must have something of his own to supply the inevitable deficiency. Nine

out of ten French farces defy the adapter. They belong to Paris alone.

"Saratoga" belonged to New York in the winter of 1870-71. Its fun was of that particular time, when it held the stage for more than three months. It never went very well when it was revived, but in its first run its effective folly was the talk of the town. It was the fashion to go to see "James Lewis in a Lester Wallack part." I know all about "Saratoga." I think I might write a very exhaustive review of it without overtaxing my imagination; but it would be like describing the sparkle of yesterday's champagne. Fanny Davenport's sumptuous beauty and mirthful coquetry; the sweet girlishness of Linda Dietz; the unexpected vivacity and gayety of Mr. Harkins, who, after a long experience with "heavies" and "leads," fell with remarkable ease into the lightsome humor of Jack Benedict, and Mr. Lewis's entertaining and painstaking endeavors to prove that he had left Miss Morris, when she fainted in the grove, "on the spot where she originally fell," are perfectly familiar to me. David N. Whiting, an actor of ripe experience, who was afterward so excellent as Justice Shallow in "The Merry Wives of Windsor," made his first appearance with the company in this play.

"Saratoga" was not the first native piece done at the little Fifth Avenue Theatre. Olive Logan's "Surf," which had that distinction, was little more than a series of scenes travestyng fashionable life at Long Branch. It was produced January 12, 1870. George Parkes, so long a valuable member of Mr. Daly's company, in this contributed the first of his many amusing caricatures of the American fop. Long before that he had often played Lord Dundreary, as a member of Laura Keene's traveling company. Mr. Parkes's powers of expression were not limited to "that sort of thing," however, for he was a fervent and sympathetic Valreas in "Frou-Frou;" and he made a hit also as Max de Maugars, the demoniac villain, in "The Centenarian," while he was at the Union Square Theatre. "Delmonico's, or Larks up the Hudson"—an American title sure enough—was a new adaptation of "The Butterfly" of Victorien Sardou, which was the original of one of



James Lewis

Mr. Daly's earlier adaptations. This was produced June 20, 1871 (the theatrical season lasted much longer then than it now lasts), and did not draw very well.

"The Savage and the Maiden" was given later as an after-piece. This was American, although it was suggested by that chapter in "Nicholas Nickleby" describing Nicholas's introduction to Crummles's family and the company at the Portsmouth Theatre. It was a relic of the first Olympic Theatre, on the east side of Broadway near Howard Street, upon whose stage, from 1839 until the coming of Burton, William Mitchell was established as the principal representative of Momus in New York. Mr. Daly contemplated revivals of quite a number of the old Mitchell afterpieces, but this was the only one that he ever actually put on his stage. It was perhaps a bit antiquated, but the *pas de deux* of Mrs. Gilbert as the Phenomenon, and Mr. Lewis as Folair, made up for the Savage, was capital fun. Davidge looked like Phiz's Crummles and talked like Dickens's, and Nellie Mortimer (Mrs. De Vere) was a suitable representative of that stately and gifted matron who, when Mr. Crummles first saw her, was standing upon her head on the butt end of a spear surrounded by blazing fireworks.

"Divorce," which opened the third season September 5, 1871, and held the stage, without interruption, until March 17, 1872, was the most successful play produced at the Twenty-fourth Street house, and one of the strongest and most popular American plays ever written. Mr. Daly found the inspiration for some of the characters and scenes in "He Knew He Was Right," a novel by Anthony Trollope; but it was in no sense a dramatization. It was, in fact, a purely American satire. The conditions upon which its fable was founded belonged exclusively to the raw, pretentious and wealth-worshipping society of the young republic. The play was skillfully constructed, its story was absorbingly interesting, its characters vividly drawn and admirably contrasted. It had the stirring climaxes needed in a play if it is to be "popular." Humor, pathos and passion were used in just the right proportions to satisfy the general taste. The play permitted the use of

sumptuously beautiful scenery, and that was not lacking. The ladies on the stage wore costumes of the utmost magnificence and in the height of the prevailing fashion. The manager who could lavish money and loving care on a neglected work of Goldsmith, and who, shortly afterward, enraptured cultivated theatre-goers with the richest, most tasteful and most correct representation of "The Merry Wives of Windsor" ever seen in this country, when he set out to catch the taste of the multitude was equally lavish with his money and equally successful. Not that "Divorce" was, in any sense, an unworthy play. It was not, of course, a drama of fine literary value. Its language was simply the colloquial speech of well-educated persons in our own time. It was a play of quick, nervous action and striking pictures, although the force of its satire was not to be questioned, and some of its humorous episodes were delightful and quite in the spirit of high comedy.

The acting in that first run of "Divorce" could not have been improved. It never was quite equaled in any of the revivals of the play. Miss Morris, Miss Davenport, Miss Morant, Mr. Lewis, Mr. Davidge, Mr. Harkins and Mrs. Gilbert had perfectly congenial rôles. The company had been greatly strengthened by new engagements. Louis James, who made his first appearance in New York as the elegant dawdler and meddler Lynde, was then an actor of rich promise which I am afraid he has not yet fulfilled. He was the best Joseph Surface seen in this city after James W. Wallack, Jr. He played Doricourt in "The Belle's Stratagem" with fine dignity and spirit, and gave careful and elaborate portrayals of many parts in the "light comedy" range. At the second Fifth Avenue Theatre he had some experience in tragedy, and acted Yorick in an adaptation of the Spanish play that the late Lawrence Barrett afterward took up. Henry Crisp, son of an actor of good repute in the days of the old Park, was a handsome and versatile comedian, whose untimely death was a positive loss to our stage. William J. LeMoynes, since prominently associated with the Madison Square and the Lyceum Theatres, a natural humorist and a master in the art of "make-up," was brought to New York for the first time by Mr. Daly. Mary Cary

was a sweet and sympathetic ingénue. On Washington's Birthday, 1872, Mr. Daly made one of those theatrical experiments that are calculated rather to astonish the simple mind than to advance the cause of dramatic art. His company acted "Divorce" at the Chestnut Street Theatre, Philadelphia, in the afternoon, and in their own house in New York at night. After the run of "Divorce" there was a month of revivals, Mr. Griffiths making his first appearance as Jesse Rural, March 19, and then "Article 47" was brought out. Truly this was a notable and prosperous season.

"Diamonds," Bronson Howard's second play, which began the brief fourth season, was not frankly a farce like "Saratoga," but an attempt at serious comedy. It had a scene in a fashionable club which began with a mock trial and ended with an attempted murder. Club men did not recognize the picture. The novel charm of the performance was provided by the début

of Sara Jewett, who, like so many other débutantes of that theatrical era, was a pupil of Fanny Morant. Miss Morant used to have a wonderful knack at polishing. The best-remembered graduates of her studio, workshop, whatever it was, seemed to have the easy grace that is supposed to come only after years of practical experience. Miss Jewett was the most promising of all Miss Morant's pupils. She was a lovely woman, of a distinctively New England type, resembling closely, indeed, many women you may meet in Massachusetts and New Hampshire whom nobody ever thought of calling beautiful. In Miss Jewett the type seemed to be idealized and transformed. Envious women



Sara Jewett

called her "bird-like," and her hosts of admirers did not object; the expression was apt, but the bird she resembled was a dainty, fascinating, ornithological specimen, with exquisite plumage. Miss Jewett's gowns were always marvels of design. She was a very fair actress at the beginning and improved rapidly. Who that saw "The Merry Wives" at the first Fifth Avenue Theatre will ever forget the exquisite beauty and demure simplicity of sweet Anne Page? When she came down the rough stone steps that led to the gate of Page's garden, and stood there obediently to her father's command to wait upon Master Slender and entreat him to enter and eat venison, pippins and cheese, there used to be a flutter of admiration in the auditorium. A charming picture she made, and she acted the little bit with Mr. Lewis, relative to the presence of bears in town, and the unfortunate barking of Master Slender's shin, with the daintiest possible touch.

The revival of "The Merry Wives" was a memorable Shakespearean production. In the first place the cast was, in many respects, beyond cavil. I do not believe that the Evans of Davidge or the Shallow of Whiting was ever surpassed. Miss Morant had the authority of presence and the right method for such a part as Mrs. Page. LeMoyne made a fine study of the French doctor, Caius, and Owen Fawcett was a lusty and amusing Host of the Garter Inn. Take it altogether, it is not likely that the play has ever been so well acted in our time, for the younger members of the company looked their parts to perfection and acted with force and intelligence. Charles Fisher was not, of course, one of the few great Falstaffs. He did not rank with Quin, Henderson, Stephen Kemble and Hackett. But he always played the part well, if without the intellectual breadth and the deep, rich humor of the Falstaffs we read about, or perhaps I should say the Falstaff I have in my mind.

Mr. Fisher,\* who has since died at a ripe old age, was positively great, however, in some parts. As Charles Reade's Triplet, Bulwer's Graves and Holcroft's Goldfinch he has had no

\* Charles Fisher died in New York, June 11, 1891.



Charles Fisher as Sir Peter Teazle

rival on our stage in this generation. He first appeared at the Fifth Avenue Theatre, October 28, 1872, as Old Dornton in "The Road to Ruin." "The Merry Wives of Windsor" was put forward November 19, and December 9 Mr. Fisher appeared for the first time as Sir Peter Teazle in Mr. Daly's first presentation of "The School for Scandal." Every New York play-goer knew Mr. Fisher and esteemed him, for he had then been acting in this city for twenty years. He was born in England in 1816. After a long experience on the London stage and in English provincial cities, he came here in 1852 under engagement to Burton, who was forced to get a number of new actors that year, because of the secession from his company of Mr. Lester (Wallack) and others, who went to the newly-established Wallack's Theatre. Fisher was expected to fill Lester's place, and he played well, then and for many years thereafter, as the heroes of comedy and the romantic drama. But his strong leaning toward eccentric and "character" parts was soon developed. Early in his engagement at Burton's he produced a good impression by his acting, in a forgotten play called "The Old Adam," of the character of an aged man, outwardly crabbed, harsh, repellent, but with a sound heart in his bosom. He also played Triplet in "Masks and Faces" at that theatre, Burton resigning the part to him. In 1855 he went to the old Broadway Theatre, near Anthony Street, managed by Ethelbert A. Marshall, and there he "created" the part of Beppo Pèpè, the jester, in George H. Boker's "Francesca da Rimini," the character with which Louis James was so vociferous and picturesque in later years when Lawrence Barrett revived Mr. Boker's tragedy. E. L. Davenport was then Lanciotto, and Mme. Ponisi, Francesca; while Wm. P. Davidge and David N. Whiting were both in the cast. At the old Broadway, as well as at Niblo's, Burton's New Theatre, afterward Winter Garden, Laura Keene's and Wallack's, Fisher played all sorts of characters, and few badly. His range extended all the way from the Ghost in "Hamlet" to Soldering Solomon in "Handy Andy." He was Major de Boots, Bob Brierly and Macduff. He was the original David Deans in Boucicault's dramatization of "The



Heart of Midlothian," and was the first to act Kyrle Daly in "The Colleen Bawn." He went to Wallack's in the fall of 1861, at the opening of the then new theatre away "uptown," at Broad-



George Clarke

way and Thirteenth street; and he remained there continuously (excepting the season of 1867-68, which he passed in England) until he joined Mr. Daly, with whose company he was associated until he retired, an old man full of years and honors. He was last seen on the stage in the summer of 1890, as Adam in "As You Like It," at the Lyceum Theatre in London, where the actors of Daly's Theatre were filling an engagement. Younger play-goers remember well the work he did at Daly's Theatre after 1879, the humor of his Don Manuel, the force and tenderness of his Mad Parson and the *brusqueries* of his Jack

Moody, an unpleasant part, which, however, he made so thoroughly human as to compel our sympathy.

The last piece produced at the old Fifth Avenue Theatre was "New Year's Eve, or False Shame," by Frank Marshall, in which the acting of George Clarke, as the heroic idler, Lord Arthur Chilton, was particularly good. This piece was performed in the afternoon, January 1, 1873. A few hours later the theatre was in ashes. Garibaldi's delicate mural pictures, newly painted that year, had vanished forever. The expensively stocked wardrobe, scenery and furniture were all burned, as well as many valuable books and papers. For a short time the company had no home in New York. Before the end of that month, however, they were temporarily established, and the play of "Alixé," which had been in rehearsal when the theatre burned, was acted in a pictorial setting as rich as could have been provided

for it at their old home. So the first Fifth Avenue Theatre, the site of which is now occupied by the Madison Square Theatre, passed into history. Its record is rich in interest. Fifty-nine plays, new and old, had been handsomely set on its little stage, and splendidly acted. These included the thirteen pieces presented during the memorable and profitable engagement of Charles Mathews in the spring of 1871. The theatre was missed by the best class of play-goers, and although many beautiful and well-controlled playhouses have since been established in the metropolis, its place has never been exactly filled.





## VI

The manager of the Fifth Avenue Theatre used to have more than one iron in the fire at a time in those days. His restless energy led him into many theatrical ventures, some of which were profitable alike to him and the public. He has since made up his mind that the direction of one important theatre involves enough hard work for any one man; but he was younger then, his ambition was boundless, and his capacity for work seemingly unlimited. I am not writing Mr. Daly's biography, nor yet a history of the New York stage, and I do not intend to make a record of all his enterprises and all the side issues of his career as a theatrical manager. But it seems to me that a few words about Franzeska Janauschek, a woman of commanding genius, whose career as an English-speaking actress, which has made her name a household word, began under his influence and direction, will not be out of place while we are waiting, as it were, for the transformation of a dingy little theatre on Broadway, that was once a church, into a fitting temporary abiding place for the Fifth Avenue Theatre company. Mme. Janauschek first appeared in this country at the New York Academy of Music, October 9, 1867, in Grillparzer's "Medea." Mr. Maretzek was her manager. The performance was in German, and the foreign drama was already well represented in New York, for at the French Theatre, on the site of the present Fourteenth Street Theatre, Janauschek's famous contemporary, Adelaide Ristori, was acting in Italian tragedy on alternate



Janauschek

nights with the performance by H. L. Bateman's French opera bouffe company of the immortal "Grande Duchesse de Gerolstein." Ristori appeared for the first time, that week, as Marie Antoinette, in Giacommetti's series of tedious dialogues, proudly announced by her manager, Joseph Grau, as "the first play ever written by any European author solely for America." The new German-speaking actress triumphed in spite of competition. Her power to touch the heart with the expression of pathos and passion was recognized from the beginning. She appeared in many plays of the German tragic repertory, including Mosenthal's "Deborah" and Dr. Laube's "Graf von Essex," which seems to have been suggested by an old English tragedy called "The Earl of Essex" that was written by Henry Jones, the "Irish bricklayer," who died in 1770. Just two years later, October 10, 1870, she made her first appearance as an English-speaking actress on the same stage, under the management of Mr. Daly. She had mastered the language in twelve months. Her success was not disputed. In spite of her foreign intonation, which was, of course, unavoidable, she retained in the newly-acquired language the thrilling power that had marked her German performances. She had all the majesty and grandeur of tragedy. I have never seen a nobler or more powerful representation of "Macbeth" than that in which Janauschek's wonderfully impressive, intellectual and moving portrayal of Lady Macbeth was sustained by the acting of Walter Montgomery, a man of fine talent whose life was wasted and thrown away, as Macbeth; Mark Smith as Hecate, and J. B. Studley as a Macduff whose brawn and daring were indisputable. Janauschek also acted in that engagement, which included visits to some of the other principal cities, in Dean Milman's "Fazio," and on the same nights in both "Leah, the Forsaken" and "Come Here," the last-named piece being a bright little dramatic sketch in which the great variety of her powers of expression was illustrated. When you saw the comedy called "Seven-Twenty-Eight" at Daly's Theatre in these later years you were struck by the ingenuity of the heroine, played so charmingly by Ada Rehan, who invites a nice young man across the way to share her solitude

on a stormy night by holding a large-type play-bill up to the window so folded as to show only the words "Forsaken, Come Here." I have been impelled to believe, by that incident, that the events pictured in "Seven-Twenty-Eight" occurred in the autumn of 1870. But that cannot be, for Mr. Drew and Miss Rehan depicted the youth and the maiden of the actual present.

Twenty years ago the boundless West was the favorite field of our writers of fiction. The name of Bret Harte had become one fit to conjure with. Horace Greeley had said "Go West, young man," and the young man had gone. The humor and poetry of the plains and the mining camp were familiar to the people who sat by the firesides of the Atlantic cities. The Indian problem had been troubling the Government more and more every year since the close of the Civil War. "Horizon," a melodrama written by Mr. Daly and produced at the Olympic Theatre, March 21, 1871, had no higher aim than to catch the spirit of the hour, and to put in the form of living pictures the Eastern idea of the romance and humor of Western life. Agnes Ethel played in it very prettily as Med, the long-lost heiress, brought up among the Indians and frontiersmen. George L. Fox had a congenial rôle as Sundown Rowse, a typical politician. John K. Mortimer was a heroic gambler, and Charles Wheatleigh, latterly connected with Daly's Theatre, supplied a capital sketch as a "civilized Indian." This last-mentioned personage was designed to represent the American Indian as he is, in contrast with the poetical noble savage of Fenimore Cooper. He was a savage, indeed, but in his composition the subtlety and cruelty of his crafty ancestors were associated with the vices of the "border ruffian," a lurking, scalping, poker-playing and drinking scamp. "Horizon" had a thrilling scene, the attack by the savages on the stockade sheltering the white women and children. The plucky heroine, as I remember, had a gun—the only weapon left. The "civilized" Indian pretended to quarrel with his followers and his life seemed to be in danger. He sought safety in the stockade, and then, wresting from the heroine her rifle, he had the little colony at his mercy.

A much more important and formidable venture by Mr. Daly, apart from his management of the Fifth Avenue Theatre, was his endeavor to popularize in New York, on the vast stage of the Grand Opera House, spectacular plays of a higher order than those that had previously been set before the public. Mr. Daly assumed control of this theatre in the summer of 1872, and produced, August 21, "Le Roi Carotte," a musical *féerie* by Victorien Sardou and Jacques Offenbach. A richer or more beautiful stage spectacle had never been seen in New York. The famous first "Black Crook" at Niblo's was coarse and gaudy in comparison with it. The taste for spectacle was very strong at that time and managers were expending a great deal of money on it. The play of "Le Roi Carotte" in its original form was a farce, or burletta, satirizing popular government. It had plenty of point in Paris; but the translation of the text deprived it of most of its subtle meaning. What was left was merely a rather pretty and mildly amusing fairy story. Actors and singers of unusual talent and reputation were employed. John Brougham played, with an Irish brogue, King Carrot, the vegetable monarch who rose out of a garden bed in a single night and held the place of Prince Fridolin on the throne until the powder of discontent procured by Robin Luron, the good genius of the *féerie*, and scattered about in the market place, produced the insurrection that restored Fridolin his rights. Mrs. John Wood was Robin. Emma Howson and Rose Hersee, Stuart Robson, Robert Craig, the nimble, grotesque Majiltons, and the Lauri family of pantomimists appeared in the piece, which involved a vast succession of beautiful pictures. One of these represented the ruins of Pompeii by moonlight. Mrs. Wood, Miss Hersee, Mr. Craig and Mr. Stuart Robson were there looking for the Soldier of Jerusalem. For my part, I never knew why they wanted the Soldier of Jerusalem or why they looked for him there; but I remember that Mr. Robson's vociferous falsetto call for him was entertaining. Now, it so happened that Fridolin wore on one of his fingers a wishing-ring, and in his determination to find that Soldier of Jerusalem he used it to bring back the buried past.

Suddenly the moonlight was gone; Vesuvius was all in sunlight; and there was Pompeii again with its loiterers and gallants, fruit-sellers, soldiers, dancing women and slaves. There also, surely, was the Soldier of Jerusalem, who had something to say, and a little business to transact with Fridolin and his companions; but few among the spectators knew or cared what he said or what the business was. Attention was fixed on the beautiful Pompeian belle, Miss Ella Dietz, a vision of dazzling beauty, dashing on the scene in her gilded chariot drawn by white horses, unreined and unguided, surrounded by her admirers, the centre of interest in that lovely picture. We never knew why Robin Luron, usually a good sort of fellow, caused, while we were all watching Miss Dietz, a second eruption of Vesuvius and a second destruction of Pompeii, and I don't think that any of us ever quite forgave him.

"Round the Clock" and "Roughing It," both written by Mr. Daly, brought out later, were founded on popular Parisian *révues*; they were spectacular comic plays treating of familiar scenes in a fantastic manner. They comprehended a little of everything, and they were abreast with the current of American humor. Somebody said of "Round the Clock" that it began with the reading of a will, like Bulwer's "Money," and ended with the can-can, like the "Grand Duchess." The scope of "Roughing It" was quite as broad. They were excellently performed. Charles Fechter, who had planned the Lyceum, on the site of the old French Theatre, on West Fourteenth Street, and sunk \$70,000, largely borrowed money, in making many alterations, was also at the Grand Opera House, under Mr. Daly's management, after those plans had failed, and the house he hoped to occupy had passed into other hands. Mr. Daly also revived at the Grand Opera House the famous old "Cataract of the Ganges" and his own "Under the Gaslight;" produced an English version of Sardou's feeble satire on the Americans, called "Uncle Sam;" and put forward "A Midsummer Night's Dream" with a fine setting, George L. Fox being the Nick Bottom. Tamberlik and Pauline Lucca made their début in America and sang grand

opera there during Mr. Daly's term of management. The Grand Opera House, far over on the west side of the city, was not properly situated for expensive theatrical enterprises. Mr. Daly discovered this after three years of experimental management. It serves well as a popular theatre in these days.

The ruling spirit in some of the best of Mr. Daly's productions at the Grand Opera House was Mrs. John Wood. She was as young in appearance, as bright, as lively, as handsome as when she played Princess Isabelle and Dolly Mayflower at the Olympic Theatre eight years before. She was the very incarnation of madcap frolic. Besides Robin Luron, she played Antoinette McDuffie, a young lady who carried a life-sized portrait of her mother, frame and all, when she eloped with a mild young man in "Roughing It;" Juliana Tartar, a pert baker of pies, in "Round the Clock;" Polly Persimmons in "The Cataract of the Ganges;" Sarah Tapplebot in "Uncle Sam;" and Peachblossom in "Under the Gaslight." Mrs. Wood until a short time ago was actively at work and prosperous. She was for a long while the directress of the popular Court Theatre in London, and her fame in her later years was associated with Mr. A. W. Pinero's witty farcical plays.







MR. DALY IN 1873



VII \*

I would prefer to write about Clara Morris's portrayal of Alixe rather than the play. The play was no better than a dozen other rather morbid specimens of the contemporary French *comédie* that are well known here. With Sara Jewett as the heroine—and they say she used to act the part very sweetly, and, of course, with apt intelligence—I fancy people must have thought of the play as a play, and wondered whether or not they liked it, after it was all over. But Clara Morris, with her strange, inborn power, her perfect comprehension of the uncommon nature of the heroine, her limited but amazing powers of expression, held her audiences enrapt. No one thought of the play Mr. Daly had made on the basis of "La Comtesse de Somerville." Clara Morris's Alixe, in fact, not only thrilled and touched the hearts of playgoers and brought to her even more praise than she had received before, but it placed her, for all time, beyond the front rank of actors, among the leaders of dramatic art. She could no longer satisfactorily fill a place in even the best-equipped stock company after that triumph, because the extraordinary was always to be expected of her thenceforward. And thus it was that a few months later she retired from Mr. Daly's company. Her Alixe was a marvelous piece of acting, and it placed Miss Morris far beyond the position in the public esteem she had gained by her

\* NOTE.—The original Fifth Avenue Theatre was destroyed by fire January 1, 1873. The new (temporary) Fifth Avenue Theatre was opened on January 21, 1873. The old, dilapidated New York Theatre, almost a hulk, was practically gutted and rebuilt, almost reshaped from back wall to front door, within sixteen working days and was as complete on its opening night as though six months had been occupied—and Mr. Daly directed and superintended every department occupied in the rebuilding as well as personally rehearsed the opening play, "Alixe."

powerful exposition of a malevolent, vindictive nature in "Article 47." The Creole's vengeful disposition had been revealed with matchless skill. The picture she made as she sat rocking to and fro in her salon at midnight, gloating over her triumph even while she was filled with a strange unrest, and that awful moment when she realized that madness was coming upon her, deeply impressed the public; gave them, in short, a sort of nightmare feeling. But no one could wholly sympathize with Cora, while the suffering of poor, wronged Alixe compelled the sympathy of all.

"Alixé" was the first play acted at the temporary Fifth Avenue Theatre, January 21, 1873. This refuge of Mr. Daly and his company after the fire was the old New York Theatre, that had once been a church, the house in which "Under the Gaslight" had been produced. Those few months in which it was known as the Fifth Avenue Theatre (it had many names in its time, and the letters in most of them spelled only "failure," no matter how sanguine managers juggled them about) were the brightest in all its history.\* The interior of the theatre had undergone an almost miraculous change. The auditorium looked bright and fresh, and was tastefully decorated. The wide, shallow stage was richly set. Before the play was acted all the company, standing in a semi-circle on the stage, spoke an "address" in rhyme, written by John Brougham, clever enough and appropriate. The house was crowded. The audience cheered and applauded vociferously during the opening exercises, and sat as if enthralled after the curtain had risen on the play.

During that continuation of the interrupted fourth season of the Fifth Avenue Theatre, Mr. Daly presented also "New Year's Eve, or False Shame," "Old Heads and Young Hearts," "Divorce" and "Madeline Morel," a turgid, melodramatic piece from the German of Mosenthal, who wrote "Deborah," that had

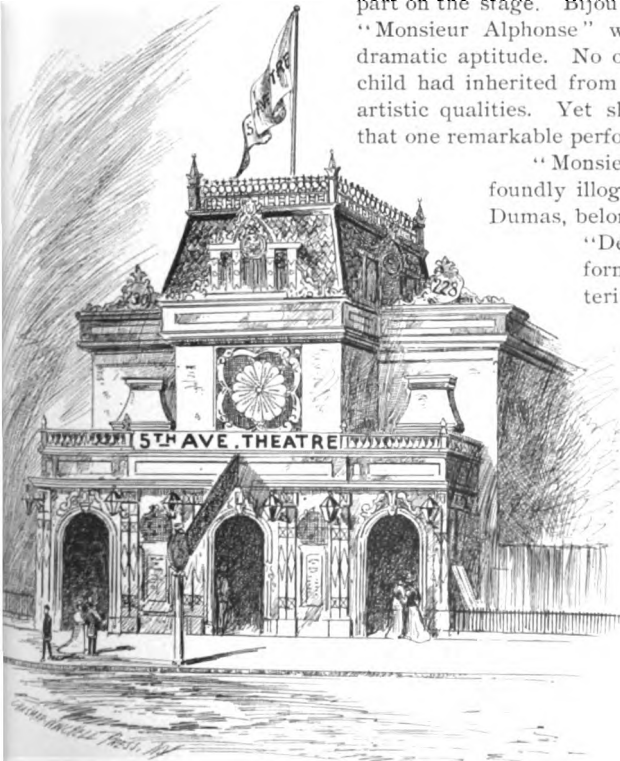
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\* After the temporary use of this building by the Fifth Avenue Theatre company, it was known for a short time at Daly's Broadway Theatre. "La Fille de Mme. Angot" was sung there for the first time in this country, under Mr. Daly's management, August 20, 1873, by Aimée, Juteau, Duchesne, Duplan, Deschamps and others. Edward Harrigan's pretty and prosperous Theatre Comique, that was destroyed by fire in 1884, was erected on the site of this theatre.

at least one powerful scene. Not many plays, to be sure, but variety enough to suit all sorts of taste. What a contrast, for instance, between "Alixé," a play that dealt with human life, though from a rather morbid point of view, and in which real human beings figured, and the late Frank Marshall's "False Shame," a very fair specimen of the best kind of English comedy of that epoch, and as wholly false to the truth of life as the tales in the cheap weeklies.

"False Shame" was liked. The play was excellently performed throughout, although the part of Magdalen was far beneath Miss Morris's powers. Charles Rockwell, a conscientious actor of the conventional polite villains of comedy, was the Bragleigh. But "Alixé" after all was the play of the season. The odd, strange force exerted by Miss Morris in that play, the power she exhibited in it to express subtle traits and shades of feeling so as to convince and deeply move spectators, was, of course, attributed to genius. I have no doubt that Miss Morris has genius. Yet I well remember a performance at the new Fifth Avenue Theatre in which a similar, if less vivid, effect was produced by the acting of a child who had never before played a part on the stage. Bijou Heron's portrayal of Adrienne in "Monsieur Alphonse" was an astonishing exhibition of dramatic aptitude. No one doubted at that time that the child had inherited from her mother, Matilda Heron, rare artistic qualities. Yet she never fulfilled the promise of that one remarkable performance.

"Monsieur Alphonse," one of those profoundly illogical social studies of the younger Dumas, belonging to the same category as his "Dénise" and "Françoisillon," was performed with appreciation and dexterity. Fisher was a dignified and pathetic figure as Captain Montaglin, the generous, simple old mariner who had married Raymonde without



asking to hear the story of her life. Clarke played, with just the right tone of insincerity, Octave, who bore in certain circles the detestable nickname of Monsieur Alphonse. Miss Davenport made a striking study of vulgar, suspicious Mme. Guichard, whom Octave wanted to marry because of her wealth. Bijou Heron's appearance in those days was striking. A slender, oval-faced child, with big, expressive eyes, she had a shrewd, knowing look; and she actually seemed to suggest latent passion. Her bearing and speech in the cruel, exciting scenes with Montaglin, Octave and Raymonde was really wonderful. The part was not acted nearly so well by the undersized woman who was a member of the French company that appeared in the theatre on West Fourteenth Street the next winter. "Monsieur Alphonse" was produced toward the close of the first season at the new Fifth Avenue Theatre, at Broadway and Twenty-eighth Street. It was by no means the best play of that season, but it was novel, and the skill of the actors gave it temporary vogue.



Bijou Heron

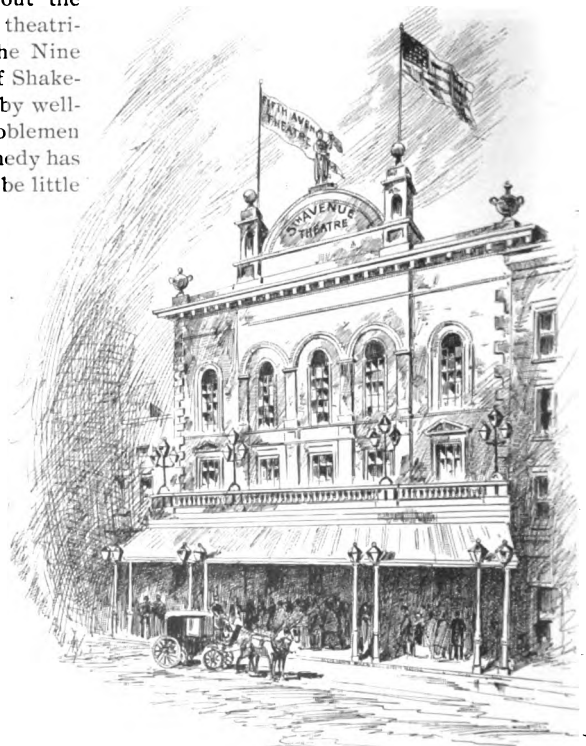


## VIII

The new Fifth Avenue Theatre was built on a site that had been occupied, for a short time, by a little theatre called the St. James, on the cramped stage of which James Steele Mackaye had given practical illustration to the theories he had founded for his personal use on the teachings of François Delsarte. The new house was handsome and commodious, and beautifully decorated by Gariboldi, whose mural picture of the crowning of Comedy, since reproduced in embroidery for the drop curtain at Daly's Theatre, had a conspicuous place over the proscenium arch. But the habitués of the first Fifth Avenue Theatre never quite got used to it; the audience room was so large that the perfect sympathy between the actors and the spectators that made the performances at the little house on Twenty-fourth Street particularly enjoyable never seemed to be firmly established there. Nevertheless, the record of the four seasons of Mr. Daly's management of the new theatre is of great interest. Fifty-eight plays were presented, with scrupulous care, not counting the special "benefit" performances, of which two or three were far out of the common, such, for instance, as the afternoon performance of "The Hunchback" for Miss Davenport's benefit, May 11, 1875, in which Frank Mayo, Henry J. Montague and George Rignold took part, as well as prominent members of Mr. Daly's company, or that of "As You Like It," for the same beneficiary, the following year, May 24, when Miss Davenport played Rosalind to the Jaques of her father, the Orlando of Lawrence Barrett and the Amiens of William Castle. The interest manifested by the public

in the last-mentioned performance perhaps suggested the elaborate revival of Shakespeare's sylvan comedy on that stage, November 18, 1876, when Miss Davenport's Rosalind was associated with the Orlando of Charles Coghlan, and the text of the play was given much as it was in the beautiful representation at Daly's Theatre in the season of 1889-90, thereafter repeated, with brilliant success, at the Lyceum Theatre in London.

The comedy of "Love's Labour's Lost," one of Shakespeare's earliest works, and one that teems with the wild fancy and playful spirit of youth, was put on the stage, February 21, 1874, for the first time in New York. It was played for less than a fortnight. It has since been revived at Daly's Theatre. This was a production to delight the student of Shakespeare, the artist, the poet, but it did not attract the multitude. The characters were well distributed; it would be difficult to equal the cast now, that Fisher, the Armado, and Davidge, the Holofernes, and Whiting, the Sir Nathaniel, are dead; but the personages are none of them exactly sympathetic. The principal merits of the performance at the Fifth Avenue Theatre were the uniformly spirited, correct and melodious delivery of the text, the tone of joyousness sustained throughout the play, and the beautiful pictures. Good theatrical use was made of the pageant of the Nine Worthies, regarded by some students of Shakespeare as a travesty of the plays given by well-meaning country folks at the houses of noblemen in Shakespeare's time, as the whole comedy has been taken by certain astute critics to be little more than a satirical imitation of the pedantic works of John Lilly, so greatly favored by Elizabeth and her court. But some recent critics have found more to admire in this earlier comedy of Shakespeare than most of their predecessors. Walter Pater has written one of the finest of



Third Fifth Avenue Theatre, Twenty-eighth Street

his shorter essays on this subject, likening the comedy to a pictured romance on tapestry hangings, quaint, elementary, but fascinating. The revival of "Love's Labour's Lost" was the first of a long series of revivals of old plays by Mr. Daly in which antiquity has seemed to be viewed with modern eyes, treated reverently, but with a modern appreciation of the whole subject. This particular production was one of his best works as a manager. It did not catch the public fancy, or put money in his pocket, but it gave enjoyment to many cultivated persons, and, therefore, was not a failure.

In "Charity," W. S. Gilbert's disingenuous but well-written comedy that succeeded the Shakespeare play, Fanny Davenport astonished the frequenters of the theatre by the reality of her performance of Ruth Tredgett, a rough, outcast woman. The success of Miss Davenport in later years in plays like "La Tosca" was foreshadowed in that vivid and powerful performance. In the closing weeks of the first season at the second Fifth Avenue Theatre she acted with well-sustained power and the right pictorial effect the part of Nancy in "Oliver Twist." The sombreness of Mr. Gilbert's "Charity" was very agreeably relieved, before the close of its run, by a "first piece" or "curtain raiser," called "My Uncle's Will," written by S. Theyre Smith for Mr. and Mrs. Kendal, who have lately acted in it in this country. The little comedy was new when Miss Jewett, Mr. James and Mr. Davidge depicted, the quarreling lovers, Cashmore and Florence Marigold, and wise Uncle Barker.

One of the most attractive débutantes at the second Fifth Avenue Theatre was Emily Rigl, who was already well known as a dancer, in company with her sister Betty, when she made her first appearance in a speaking part, August 25, 1874, as Clarris in "What Could She Do? or Jealousy," a play founded on Augier's



Emily Rigl





Mr. Daly Reading a New Play

“Gabrielle.” She acted many parts with a piquant charm, including Camille in “The Fast Family,” Marie Lavergne in “Moorcroft,” Queen Caroline in “The Heart of Midlothian,” Virgie in “The Big Bonanza,” Lucille in “Pique,” Georgiana Vesey in “Money,” Thel in “Life,” and Bertha in “Lemons,” speaking the text with a pretty foreign inflection. Nina Varian, who looked like a Portrait of a Lady by Sir Joshua Reynolds; Georgiana Drew, who has much of the skill of her gifted mother, and all of the family humor; Sydney Cowell, in those days a most engaging little soubrette, were other débutantes on that stage. Charles Coghlan, whose English reputation had preceded him, made his first appearance in America there, under Mr. Daly’s management, as Alfred Evelyn, September 12, 1876, and was a member of the company throughout that season. The genial presence of John Brougham gave an additional charm in the minds of old playgoers to some of the revivals of standard English comedy at that time.

Mr. Daly’s repertory in the new house comprehended all kinds of plays. It included Shakespeare’s tragedies, with Edwin Booth,

and his comedies, in some of which Adelaide Neilson acted. The last century comedies, and comic dramas of the present day, melodrama, farce and even spectacle were all put on view, for there was a beautiful Snow Ballet, led by Mlles. Bonfanti and Augusta Sohlke, in "Life," which also had a transformation scene. Two important series of performances of "The School for Scandal" were given there. In the first revival, September 12, 1874, the famous comedy was presented with the incidents so arranged that only one scene was needed for each act. Sheridan's old play at that time held its own with the public for a long while, in competition with "The Two Orphans" and "The Shaughraun," both of which were new and popular. In the second revival, December 5, 1876, Mr. Coghlan's modern study of Charles Surface was seen for the first time, and Miss Jeffreys Lewis appeared as "Prologue," reciting Garrick's verses just before Lady Sneerwell and Mr. Snake were revealed at their plotting.

"The Big Bonanza," a comedy in four acts, was the principal play, in the opinion of that public upon whom managers and actors rely for support, of the season of 1874-75. It was produced February 15, 1875, and lasted until the end of the season, June 28, and was put forward again in August. This was the first of Mr. Daly's long series of successful adaptations from the contemporary Berlin *lustspiel*, and was founded on the "Ultimo" of von Moser. Mr. Lewis was a dry, irritable old man of learning, poor in money, who despised his wealthy, practical brother, a Wall Street magnate. "Anybody," he sneered, "could make money as you do. It requires no brains!" Whereupon his brother put a large sum of money at the Professor's disposal; and the sage plunged boldly into financial operations, of the intricacies of which he was as ignorant as an infant. In the course of the piece he received a "point"—to "sell Big Bonanza." In order to act upon this advice the good Professor bought a large amount of the stock so as to have it to sell. Wall Street men laughed at his methods of speculating for six months. "The Big Bonanza" introduced John Drew to the New York stage. He was a very

young man then, and it cannot be said that he gave promise of becoming one of the most popular of English-speaking actors; but he was easy, self-possessed and gentlemanlike, and played Bob Ruggles much as he had played Plumper in "Cool as a Cucumber," at his mother's theatre, the Arch Street, in Philadelphia, the year before. "Lemons," from the "Citronen" of Julius Rosen, produced January 15, 1877, was the second of Mr. Daly's adaptations from the German. The series has been continued with brilliant success at Daly's Theatre in later years.

"Pique," a drama of American life, by Mr. Daly, not so compact and well wrought, perhaps, as his "Divorcee," but abounding in strong situations, and quite as successful with the public as its predecessor, held the stage from December 14, 1875, to June 24, 1876. Miss Davenport's part, the headstrong Mabel Renfrew, who married one man because she desired to hurt the feelings of another, and thereafter was subjected to a stronger nature than her own, was suitable for a "star" part, and she afterward played Mabel with her own company in all the American cities. There were episodes in "Pique" that had the real comedy tone, and others that were pure melodrama. Of the former the best was the introduction of the bride to the home of her husband's father, and her rebellion against the iron rule of old Matthew Standish: of the latter, the midnight visit of Matthew to the thieves' den in New York, in search of his missing grandchild, was the most picturesque and thrilling.

Mr. Booth's engagement with Mr. Daly, his first public appearance in New York after he had filed a petition in bankruptcy and given up Booth's Theatre, lasted from October 25, 1875, until the middle of November. He was received with sympathetic applause. In addition to the financial embarrassments into which his noble effort to establish a great theatre had carried him, he had then just recovered from severe physical injuries caused by a carriage accident near his country home in Connecticut. Mr. Booth acted Richard the Second, for the first time in his life, November 7, and this will always be remembered as one of his finest, truest and most pathetic impersonations. Another renowned

star who appeared at the Fifth Avenue Theatre under Mr. Daly's management was Adelaide Neilson, who was seen there in the spring of 1877, when her rare powers were at the zenith. Her Imogen in "Cymbeline" was then a new impersonation; and that has always seemed to me her most perfect work, surpassing in gentle dignity and dramatic force even her popular Juliet, and quite equal to that in pictorial beauty.



Adelaide Neilson

Sothern was another star of the day who played several summer engagements under Mr. Daly's management at this theatre; Mark Twain also produced his play of "Ah Sin" there in 1877; and when Mr. Daly finally resigned his lease of the house in 1877 he transferred Mr. Joseph Jefferson and Miss Davenport, who were under engagement to him, to Booth's Theatre, and afterward took them upon tours, which, in Miss Davenport's case, lasted until the May of 1878.



## IX

After a year passed largely in travel in foreign countries, Mr. Daly returned to the work of theatrical management in New York. His nine years of arduous labor and rich experience at the Fifth Avenue Theatre had greatly strengthened his natural equipment for such work; he had, moreover, learned much in his trip abroad, when he had visited the theatres of England and the European continent, had studied their systems and observed closely the proceedings in all their departments.

It may seem strange to say of the theatre manager whose remarkable achievements before this period are set forth briefly, and but feebly, I fear, in the preceding chapters of this volume, that having already made that record he could hope to learn more by reflection and observation and study of the work of others. Yet the record of Daly's Theatre, one of the most renowned theatrical institutions in the whole history of the English drama, fully justifies this statement. Nothing like the Daly's Theatre of to-day was ever before known to the American stage. Even as a school of the art of acting, I am inclined to think it surpasses the famous stock theatres of the olden day when the groups of actors in such houses as the old Park, the old Broadway Theatre, the home in our grandfather's time of the spectacular and romantic drama, Burton's and the first Wallack's theatres, included in each case many performers whose fame is imperishable. Daly's is of course a modern house. While its permanent repertory is

larger and more varied, perhaps, than that of any other English-speaking theatre at the present time, for it ranges from the lightest of farcical comedy to the poetry of Shakespeare and Tennyson, and the intrigue and pomp and gallant manners of the artificial comedy of Sheridan and Farquhar; yet a glance at the record of the Fifth Avenue Theatre, a leading playhouse of a previous day, will show the reader that the range there was far greater. The repertory of the Fifth Avenue Theatre, indeed, comprehended every kind of play; there Thalia frequently gave place to Melpomene; farce and extravaganza, melodrama, a term that actually means nothing and yet is well understood; musical plays, which ought to be called melodramas but never are; the old comedy of manners, the new comedy of character, the emotional plays of modern Paris and the romantic plays of the Paris of the elder Dumas, were all given with equal facility. Nowadays such a theatre could not prosperously exist in any capital of the world. Even in the great national theatres of continental Europe there is no such picturesque variety.



Edith Kingdon

Daly's Theatre has been from the first the home of comedy—comedy in the broadest meaning of the word, comprehending the humor and the pathos alike of human life, poetic or farcical, antique or modern. Sardou's tearful and highly-flavored "Odette," "The Squire,"



Miss Rehan as Captain Pinch

by Mr. Pinero, the "Serge Panine" of Georges Ohnet, and François Coppée's pathetic and beautiful sketch called "The Prayer," have been acted on its stage, and in these the serious, even the sombre side of life occupies the largest place, though all in a modern sense are comedy; but such plays do not come always first to the mind when Daly's Theatre is mentioned. We remember with perhaps greater pleasure the frolic of "A Night Off" and "Nancy and Company," the happily contrived intrigue of "Love on Crutches," "An International Match," and "The Last Word;" and even with keener relish we remember the golden sunshine trickling through the leafy boughs of the forest of Arden, the luxury and romance of Shakespeare's Padua, the poetic atmosphere of the great poet's imaginary Illyria, where chaste Viola gave her heart to the Duke, or the mellow note of the forester's horn that stout King Richard sounded so well amid the glades of Sherwood.

We remember the voice of Ada Rehan, whose rare talent and radiant personal charm have dominated that stage almost from the beginning, in passages of humor and tender sentiment rather than in the sorrowing soliloquies of Kate Verity or the passionate appeal of Coppée's Rose; we remember her in laughter more frequently than in tears.



Mr. Lewis in "The Squire"

Merriment holds the upper place in our memories of Daly's Theatre, but merriment ever coupled with romance. The new house was built on a site which had long been occupied by a museum with a theatre attached. It stands on the west side of Broadway between Twenty-ninth and Thirtieth Streets. It was practically rebuilt before it was renamed. It has since been entirely reconstructed and now occupies the best part of a square block in the heart of the metropolis, with an imposing entrance that is one of the landmarks of the town, with a richly decorated foyer that is unique in America, and an auditorium unequaled elsewhere in the taste and luxury of its appointments; with a stage large enough for the production of any kind of play and fitted with machinery to



Miss Renan and Mr. Fisher in "The Squire"

meet any requirement or produce any desired pictorial illusion; with fireproof scene-rooms, dressing-rooms and offices, and a wardrobe and armory that alone might serve, if this book were intended as a comprehensive history of the present Daly's Theatre, which it is not, as the subject of a long chapter.

Daly's Theatre was opened September 17, 1879, the programme comprising two plays, namely, "Love's Young Dream," a comedy in one act, and "Newport," a comic musical play in three acts, founded on the French "Niniche." Mr. Daly had

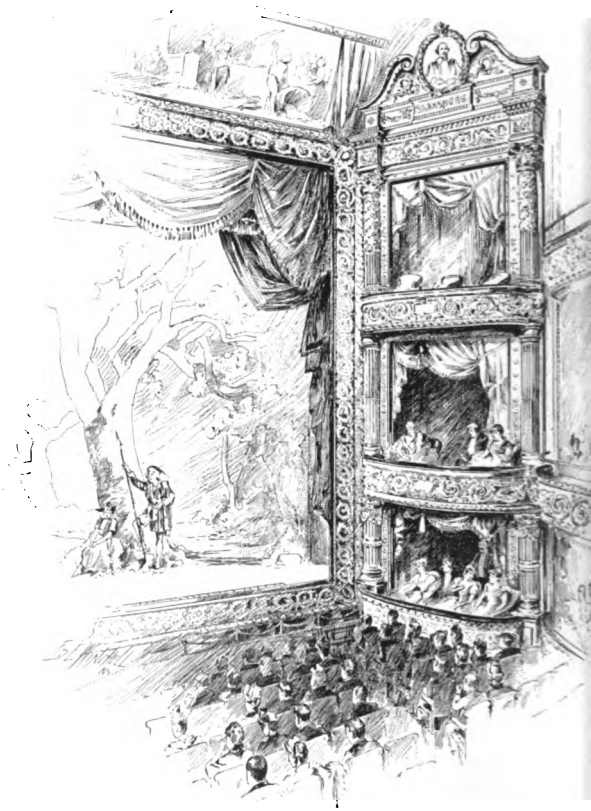


Virginia Dreher



previously, in the spring of the same year, produced at another New York house the first American version of "L'Assomoir," and in this play a small part had been surprisingly well acted by Miss Ada Rehan, who had not yet become known in the city, although she had a few months before appeared with a traveling company in a west side theatre. She was then very young, but had had some valuable experience on the stage. She was engaged for the company of Daly's Theatre at the beginning, and acted in the first play on the opening night.

The fancy for light comic operetta, which had been developed the year before in New York and was then raging, influenced Mr. Daly as it did almost every other theatrical purveyor. It had been his idea in establishing his new play-house to employ a permanent musical troupe as well as a dramatic company, and for the first two seasons the musical play, richly mounted, and presented with a degree of artistic taste not discernible in the ordinary operetta, held a prominent place in his programmes. The band in his theatre has always been made up of skilled musicians and has always been of greater strength numerically and under better leadership than the customary theatre orchestra. The young gentlemen and ladies of his theatre—there is always a host of them—always have good singing voices. In the beginning he even contemplated revivals of Sheridan's "Duenna" and other old musical plays in which the ballad form prevails. These,



Interior of Daly's Theatre, New York

however, in this musical age, would be interesting merely for their antiquity. He seemed to have abandoned this idea, for after a while the musical play, pure and simple, was dropped from his repertory; but the music that legitimately belongs to an old comedy there revived is generally retained in the performance and rendered with the best skill and taste.



Miss Rehan in "The Inconstant"

The melodies of Henry Purcell, Dr. Arne, and Bishop in the Shakespeare plays, and the song of Sir Harry Bumper in "The School for Scandal," were never before sung so well in New York; the performance of Sir Arthur Sullivan's simple music in Tennyson's equally simple comedy of woodland romance could not be surpassed.

The musical play, nevertheless, still held its own in the second season of Daly's Theatre. "Cinderella at School," a musical version by Woolson Morse of "Die Aschenbrödel," the same German piece upon which T. W. Robertson founded his "School," was the best of these and the last that I have in mind. The light comedy of contemporary life soon gained the ascendancy that it long held on that stage; but the higher poetic drama which has since prevailed there was never neglected. The old comedy revivals, in which Miss Rehan has so greatly distinguished herself, began with Colley Cibber's "She Would and She Would Not" in 1882. This highly artificial but graceful and humorous example of the antique comedy of intrigue has not been performed there in a number of years, but it is not forgotten. Miss Rehan's Donna Hypolita revealed for the first time the breadth of her talent.



Miss Rehan as Rosalind

The memory of it is not quite overshadowed even in the time of the triumph of Viola and Rosalind, Katherine the Shrew,



Miss Rehan as Juliana

Sheridan Knowles's Julia and Brinsley Sheridan's Lady Teazle. These are all later achievements, and the splendor of them naturally seems to eclipse the lustre of past triumphs. Coincident with Hypolita and droll, delightful Peggy Thrift, in the Garrick-Wycherley play; with the second revival by Mr. Daly of "The Merry Wives of Windsor," in which Mr. Fisher again appeared as Sir John to the Mistress Ford of Miss Rehan, and the Quickly and Slender of Mrs. Gilbert and Mr. Lewis, who returned to the fold of their old manager at the beginning of the second season, were the first performances of some of the best modern plays in the Daly repertory. The series of farcical plays from the German, that has proved so popular in London as well as New York, really began

in the later days of the Fifth Avenue Theatre with "The Big Bonanza" and "Lemons," and was early resumed in the new house with "An Arabian Night" and "The Way We Live." "Needles and Pins," "Quits," "Dollars and Sense," "Seventy-Eight," "The Passing Regiment," "Red Letter Nights," "A Night Off," "Nancy and Company" and "The Great Unknown" are later well-remembered pieces of this series; while "Love on Crutches," "The Railroad of Love," "An International Match," "The Last Word" "Little Miss Million" and "The





Mr. Lewis

Countess Gucki" are like the others adaptations from the German, but plays of a rather higher purpose with a finer atmosphere—pure comedy, in short, rather than farce. With these are to be classed Mr. Daly's adaptations of recent French plays, such as "Love in Harness," founded on Albin Valabregue's "Le Bonheur Conjugal;" "The Lottery of Love," founded on "Les Surprises du Divorce" of MM. Bisson and Mars; "A Priceless Paragon," founded on Sardou's "Belle Maman," and "Love in Tandem," founded on "La Vie à Deux" of Bocage and De Courcy. The old-comedy revivals, which increased in brilliancy and magnificence from year to year, and grew also in popular appreciation until lately the public will has seemed to demand them in preference to the lighter farce comedies, included, in the school of artificial comedy, "The Recruiting Officer" and "The Inconstant" of George Farquhar, with Miss Rehan as Sylvia and Oriana; "The Critic,"

by Sheridan, and later his "School for Scandal;" "The Taming of the Shrew," of which scarcely more than a mention is necessary; "A Midsummer Night's Dream," with its well-remembered superb pictorial background; "Love's Labour's Lost" and "The Two Gentlemen of Verona," which no other American manager has yet thought of attempting; "As You Like It," "The Hunchback," "The Belle's Stratagem" and "Twelfth Night."

In short, the seventeen years of Daly's Theatre have been the busiest and most eventful years in Mr. Daly's life. If the Fifth Avenue Theatre had never existed, the achievements of Daly's Theatre alone would have given him lasting fame. They have been, it is a pleasure to write, years of continuous and growing prosperity. The public has never neglected this theatre, which has been often found much too small to accommodate the people seeking admission. It has been the most valuable factor in the growth of artistic taste in New York and in the entire country. Money has been spent lavishly but wisely upon its scenic

decorations. Artists of unusual skill, such as Eugène Grévas and Graham Robertson and Percy Anderson, have lent their services and advice to the manager. The company has always been large in numbers, rich in individual talent, notably strong, as a well-developed dramatic company should be, in its quota of young actors and students of the actor's art. There have been no "supes" on this stage; the least important part has been invariably taken by some young man or young woman capable of filling a more arduous position. The ensemble has thus been correct in spirit, dexterous in execution. Few other theatres in the world, perhaps none, could present such a picture as that representation of a dancing party in polite society in the moment of eager excitement and hurried conversation between the waltzes with which the comedy called "The Last Word" begins. In "The School for Scandal," to my mind, the interest of the play is vastly increased and its meaning made clearer by the deft and humorous treatment of the episode in Charles's house before the introduction of Sir Oliver and Moses. Every man in that party of roysterers appears to be really a gay London gentleman of the days of the Maccaronis. In the forest of Arden, too, and in Sherwood Forest as well, the bowmen and the huntsmen were no mere effigies of men; each was an actor and each played his part as well as Orlando and Jaques and Robin and John played theirs. I own to a great partiality for the younger members of Mr. Daly's company. There are so many of them that no one can possibly remember all their names and identify them in all their guises; but they all have artistic purpose, discernment, a will to do, a desire to learn. I see among them future comedians of high rank, and half a dozen "leading ladies" and principal men of the twentieth century stage. Changes have inevitably occurred among the leaders of this superb company in



Miss Rehan as Viola



Miss Rehan as Lady Teazle

fifteen years. The ripe talent of Charles Fisher and the bright humor of James Lewis are lost to the stage forever. Good old John Moore, for nearly all the years covered by the record in this book associated with Mr. Daly as prompter and stage manager, has passed away after a well-spent life. That sound and able actor, George Clarke, whose name frequently appears in these pages, has in late years been associated with Daly's Theatre as stage manager, and as actor of many important parts.

These are but a few of the names one recalls when Daly's Theatre is mentioned. The roll of that house, past and present, includes the names of John Drew, Arthur Bouchier, Creston Clarke, Otis Skinner, William Gilbert, Sydney Herbert, Charles Leclercq, Herbert Gresham, Henry Edwards, Henry E. Dixey, George Parkes, William Davidge, J. J. Holland, E. Ormonde, Frederick Bond, Edward P. Wilks, Charles Wheatleigh, Eugene Jepson, Lloyd Daubigny, William Sampson, George Lesoir, Hobart Bosworth, Virginia Dreher, Catherine Lewis, Fanny Morant, Mrs. Charles Poole, May Fielding, Maxime Elliot, Percy Haswell, Effie Shannon, Adelaide Prince, Isabel Irving, Kitty Cheatham, and many others. Some of the finest scenery in the modern comedies and older plays has been painted in New York by the veteran James Roberts and Henry E. Hoyt, and some of it has been painted in Paris and London. For the musical department Mr. Daly has been fortunate in the selection of his assistants, the post of leader of the orchestra having been held successively by Edward Mollenhauer, Robert Stoepel, and Henry Widmer.

One is tempted, of course, in writing thus about Daly's Theatre, to dwell with enthusiasm upon the rare charm of Ada Rehan. But Miss Rehan has no lack of appreciation; her praises have been sung more eloquently than I can hope ever to speak them, and she is yet in her youth and growing in her art. Her record belongs to the future. It has been interesting and profitable to watch her artistic growth from the days of "Needles and Pins," in which Miss Rehan as a kittenish girl acted as a mediator in the mature romance of a bald and bashful bachelor and a

gushing yet timid spinster, portrayed by Mr. Lewis and Mrs. Gilbert, to the days of Rosalind and Julia, of Katherine and Viola. Her embodiment of Knowles's heroine is one of her latest works, and one in which the richness of her powers and the variety of her talent are well illustrated. The production of "The Hunchback" at Daly's was a revival in the best sense. The play was done anew, not without all needful regard to tradition, for such a work cannot be separated from the conventional forms to which it was written, but with many long-since tiresome incrustations of mere "stage business" discarded in favor of action and by-play suggested by an unprejudiced re-studying of the text, with a rich and splendid pictorial setting and such a distribution of the parts as to insure a representation powerful in some respects and altogether intelligent and beautifully harmonious. Comparatively few persons have a genuine love for the antique, or a sincere reverence for the past. The folks who return frequently to their old books with pleasure, who have their moods for enjoyment of Burton and Milton, the verse of Shenstone and the prose of Lamb; they who can appreciate an old master in painting and feel the beauty of a piece of rare old furniture, count for very little in the crowd upon which even the best in the modern theatre must depend for support. The success of a revival of an old play cannot be attributed to them. "The Hunchback," when it was put forward at Daly's Theatre, November 29, 1892, was unexpectedly successful, not because of its age, but in spite of it.

Like "The School for Scandal" and "She Stoops to Conquer," this five-act sentimental comedy, esteemed by its versatile, hard-working and earnest author his masterpiece, has never been long neglected. For sixty years it has done good service, because after its first vogue, with the change of public taste and the advent of a new generation of play-goers having small respect for tradition, it was kept alive by ambitious novices. Miss Rehan lends to the character of Julia all the force of her remarkable talent and all her wealth of emotional expression, so little used in many of the modern plays she appears in, as well as the lustre of her personal beauty and the dignity of her presence. Not one of

the other actresses we remember in this rôle (and they are legion) has given to it so much variety. It was often the fate of poor Julia, in the old days, to have her gentlest, gayest moods adapted to the formal, not to say sepulchral, manner of antique tragedy. The actress who did Bianca or the afflicted victim of Pescara one night, did Julia the next with the same unchanging manner, with scrupulous regard for elocutionary effect, carefully mindful of her pauses and saving her full strength always for those critical passages in the text that habitual play-goers had become accustomed to wait for.

Who that remembers Miss Rehan's delivery of set speeches in "The Hunchback," without the least striving for mere elocutionary effect, using every word and phrase as the spontaneous utterance of a thought, can fail to appreciate at its worth this latest embodiment of Knowles's heroine? Not that Miss Rehan disregarded the measure of the verse, for she delivers the old pentameters, often redundant in thought and painfully formal, as naturally as possible, to be sure, but with due regard to the melody. The development of the traits of Julia's character is clearly and beautifully indicated; the rural maid of Act I, fancy free and light-hearted, the town maid of Act II, intoxicated by the gayety of fashion, does not wear the cothurnus of tragedy or carry the air of ill-concealed misery. Julia's moods in these passages are depicted with bewitching grace, with humor that the play has always seemed to sadly lack, with the deftest possible art. Her merriment is infectious, and her sorrow, under the slight imposed upon her by her hasty lover, is touching, but is not the black gloom of despair. But there is no lack either of force or passion in the portrayal. She rises in the later scenes, with the natural action of the play, to splendid heights. Her facial expression, her half-choked utterances, and her burst of exultation in the famous scene of the tapestry pictures could not be bettered as indications of the woman's mood and her dominating thought; while her final appeal to the hunchback, a long, declamatory passage that has been an unsurmountable obstacle to many a daring novice, is rendered with a degree of vehemence and a simulation of feeling that





MISS REHAN AS VIOLA

never fail to move an audience deeply. I know that the revival of this play will always hold an important place in my own recollection of Daly's Theatre. The setting was exquisitely dainty, with a touch of delightful fantasy such as we have had in "The Inconstant" and other old comedies on the same stage. It will never be as popular, naturally, as, for instance, "As You Like It," a play that will never grow old. In the revival of this pastoral comedy of Shakespeare, from the rare picture of court life in the romantic age with which the scenic panorama begins to the animated and ingeniously devised pastoral pageant amid which Rosalind speaks her epilogue, every scene is a feast to the eye and a help to the imagination, while the new Rosalind herself has been proclaimed and indorsed by the best judges of the stage in this era as the true heroine of the romance Shakespeare borrowed from "Euphues' Golden Legacy."





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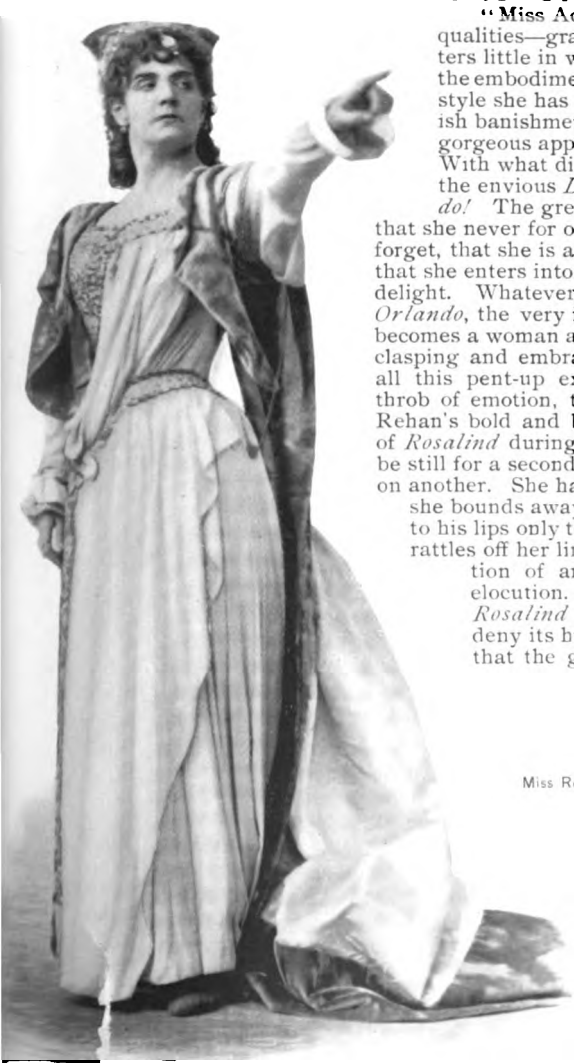
There yet remains to be told, briefly, the story of the triumphs of Mr. Daly's company in foreign lands. Their first trip to Europe was made in 1884. The company, including Miss Rehan, Mr. Lewis and Mrs. Gilbert, made their first appearance before an English audience at Toole's Theatre in London, July 19 in that year. They were received with the utmost cordiality. A glance over the critical reviews printed in the foremost London journals, daily and weekly, of that time shows that the experts were strongly impressed by the original talent and admirable training manifested in their work. They presented then only the light modern plays, and briefly the two old comedies of Cibber and Garrick; and "Seven-Twenty-Eight," which had just had a remarkably long run in New York, was their principal piece. After six weeks in London, they returned to America; but two years later Mr. Daly, encouraged by the artistic success of his bold experiment, took his company abroad again, when they visited and acted in other capitals besides London. The London engagement, this time at the Strand Theatre, lasted nine weeks, beginning May 27, 1886. They filled shorter engagements in Edinburgh, Dublin, and other large cities of the British Islands, and appeared also in Hamburg, Berlin and Paris, where they occupied for a time the stage of the historic Vaudeville Theatre. In 1888, likewise, when they made their third foreign tour, and appeared again in Paris and London, beginning May 3, they occupied the Gaiety Theatre. In this tour Miss Rehan acted Katherine in the "Taming of the Shrew," which was accepted without a dissenting voice by the foreign critics, and, August 3d,

a performance of that comedy was offered in the Shakespeare Memorial Theatre at Stratford-upon-Avon, for the benefit of that institution. Beginning June 10, 1890, the company appeared ten weeks at the Lyceum Theatre in London, by special arrangement between Mr. Daly and Mr. Henry Irving, the owner and manager of that world-famous theatre. "As You Like It" was then acted by this company for the first time in London, and Miss Rehan's Rosalind seemed to become immediately more popular than even her sumptuous Katherine.

Mr. Clement Scott's criticism expressed the enthusiasm of the entire London playing public :

"Miss Ada Rehan's *Rosalind* has three distinct qualities—grace, humor and womanliness. It matters little in what scene you behold her, *Rosalind* is the embodiment of grace and womanly charm. What style she has in the opening scenes before the churlish banishment! How she sweeps the stage in her gorgeous apparel by the side of her playmate *Celia*! With what dignity she makes her obeisance alike to the envious *Duke* and the successful wrestler *Orlando*! The great feature of Miss Rehan's *Rosalind* is that she never for one moment forgets, or allows herself to forget, that she is a woman. Her intense love is so joyous that she enters into the masquerade with almost hysterical delight. Whatever 'holiday mood' she may put on with *Orlando*, the very instant she is left alone with *Celia* she becomes a woman again to the very fingertips, kissing and clasping and embracing her cousin for very reaction after all this pent-up excitement. It is this excitement, this throb of emotion, this exhilaration, that distinguish Miss Rehan's bold and beautiful ideal. Mark the restlessness of *Rosalind* during *Orlando's* mock wooing. She cannot be still for a second. First she is on one grassy bank, then on another. She has no sooner approached her lover than she bounds away like a startled fawn. She creeps up to his lips only to tear herself from the temptation. She rattles off her lines; but she is distinct. It is the emotion of an excitable temperament, no trick of elocution. The humorous side of Miss Rehan's *Rosalind* will be much discussed. No one can deny its humor, but it is so original a conception that the gayety may appear to some excessive.

Miss Rehan as Rosalind



We cannot think so if we understand the temperament of the new *Rosalind*. She enters into the masquerade with the recklessness of high spirits, and in the high spirits of a girl dressed up as a boy there must be excess. But excessive or not, strained possibly now and then to too high a pitch, there is not an atom of vulgarity in Miss Rehan's *Rosalind*. She may let her high spirits run away with her, but she is always a woman, always graceful, always with a reserve of dignity to fall back upon. Wild and impulsive she may be, but always refined. The charm of the new *Rosalind* is that she is such a woman. She is no tomboy, or hoiden, or heavy lump of humanity—she is womanly. Incomparably beautiful is Miss Rehan's change when she hears of the accident to *Orlando* and swoons at the sight of the bloody 'kerchief. In an instant the face alters—gayety is dismissed for a look of horror. It has become prematurely old. The masquerading boy has gone and the veritable woman has come back again. And as to the attitudes in this swooning scene, they are worthy the attention of a sculptor. We may all have different conceptions of *Rosalind*, we may have our ideals that remain undisturbed in the memory. But it must have been a very brilliant embodiment indeed that will live longer in the recollection than this. In breadth of style, in dignity of carriage, in that bold sweep of the stage—so little seen in modern times—surely Miss Ada Rehan stands alone and without a rival. Artists may paint with a bold brush or may indulge in elaborate detail. One may be brilliant in execution, the other in finikin. Miss Rehan belongs to a grander school of art. She treads the stage with elasticity and firmness; she does not shamle on like a nervous amateur. But, best of all, Miss Rehan's *Rosalind*, with all its hysterical impulse, with its occasional extravagance, with its original eccentricity, is a charming and womanly creation. It is not a masculine woman, but a veritable woman imbued with the spirit of reckless fun and abandonment to the humor of the situation. Whatever faults there may be—and we own they do not shock us—there is in the *Rosalind* of Miss Rehan the true Shakespearean spirit. It is the *Rosalind* of an actress who is an artist, of an actress who loves, who studies, and understands her Shakespeare."

And Mr. Nisbet, the critic of the *Times*, said:

"Miss Ada Rehan gives an ideal conception of the character. It is a merry, arch, playful *Rosalind* that she shows us, unmarked by the smallest dash of the prose of everyday life. *Rosalind's* laugh is as pretty as the sound of a silver bell; her bounty to the world at large is as boundless as her love for *Orlando*; no suggestion of cynicism or strong-mindedness mars her gentle

pleasantries. The doublet and hose Miss Rehan wears with a peculiarly feminine grace which enables one to realize the triumph in this part of the famous Mrs. Jordan. Miss Rehan never for a moment allows her ideal womanliness to desert her. Without any other claim to public regard (and it has many), Mr. Daly's performance of 'As You Like It' would still be memorable for Miss Rehan's delightful embodiment of *Rosalind*, one of the best of the century."

Mr. Moy Thomas, one of the most cautious and also one of the most graceful of the dramatic critics of our time, wrote as follows in the London *Daily News* :

"In the part of *Rosalind* the perfection of acting is attained by Miss Rehan. In our time there has been no finer *Rosalind*, and her superior in the part, we take the liberty of thinking, has not been seen in all the hundred years that have elapsed since Mrs. Jordan made her sovereign success in the character. Miss Rehan, in a word, is an ideal *Rosalind*. She seems to have got into the skin of the part, as the French say; and the music of her voice and her grace of diction never exercised a greater spell over the audience, who received her with round after round of applause, and called her before the curtain at the end of each of the five acts. It is a rare pleasure to hear verse spoken as it is rendered by this actress; and it is not only in speech, but by a look, a gesture, or a pose, she conveys her meaning as clearly. She speaks, as it were, with her eyes, and at her first meeting with *Orlando* she reveals, by many fine touches, her inclination toward him. When she gets into doublet and hose, Miss Rehan makes a brave show, but she never, for so much as an instant, allows the audience to forget that she is still at heart a woman; not even when she assumes 'a swashing and a martial outside,' in the scene in which she teaches *Orlando* how to woo. The audience was in perfect sympathy with her in all her moods. A wonderful silence came over the house in the trying moments in the fourth act when *Rosalind* faints at the ill news that *Oliver* brings of *Orlando*; and her efforts to subdue her anguish as she bids *Oliver* 'commend my counterfeiting to him' were as natural as her acting in the gayest passages of the comedy."

The company had now acted before their English audiences in all the more successful modern plays of their repertory, including "Seven-Twenty-Eight," "A Night Off," "Nancy and Company," "The Railroad of Love," and of the old comedies, in "She Would and She Would Not," "The Country Girl," and the two

plays by Shakespeare. So remarkably profitable was this long engagement in the principal theatre of modern London, that Mr. Daly determined to return the next year and forego his customary bi-annual visits to American cities remote from New York and the Atlantic Coast. Indeed, it was that first memorable term of the American comedians on Mr. Irving's stage that practically made Daly's Theatre an international institution.

The second engagement at the London Lyceum began in September instead of June, the members of the company taking their annual vacation early in the summer instead of at the latter end of it. They appeared again in Paris late in August, where they were received as kindly by the American colony as they had been in 1888, and with more evident appreciation and sympathy from the French people. The critics, especially MM. Sarcey and Albert Wolff, wrote understandingly and at length on their performances. Constant Coquelin, who had learned the value of the work of the Daly company in his visit to America three years before, and many other French dramatic artists of note were frequently seen in the audiences. Mr. Daly, in that engagement, let the French play-goers see something of the variety of which his actors were capable. The plays included "As You Like It," "The School for Scandal," "The Taming of the Shrew," "The Railroad of Love," and even "The Lottery of Love," which is an adaptation, cleansed and deodorized, of the salacious but amusing farce of MM. Bisson and Mars, "Les Surprises du Divorce." This engagement finished, Mr. Daly and his actors repaired to London, and their first autumn season in that capital began September 8, in the Lyceum Theatre, which, in the summer vacation, had been enlarged, improved and re-decorated. The first play was "A Night Off," and the manager's intention was to make frequent changes of bill, but the warm reception given to his romantic comedy from the German of Schönthal, "The Last Word," rendered this impossible. This play held the stage for more than six weeks, with a crowded house for every performance, and Miss



Rehan's portrayal of the adroit, impassioned, eloquent and pure-minded Russian woman, Baroness Vera, was liked almost as well as her joyous Rosalind. Shakespeare's pastoral comedy was put forward for a few nights toward the close of the term.

There were some interesting incidents in this long London engagement. A breakfast party given by Mr Daly to Mrs. Gilbert on the seventieth anniversary of her birth, October 21, and attended by many persons of distinction in English art and letters, was one of these. Another was an extraordinarily successful afternoon performance in the big Crystal Palace at Sydenham, when the Daly company played before three thousand persons, who remained to cheer the actors when they started on their way back to London. At this time, also, negotiations which had long been pending were completed for the erection in London of a permanent abiding place on that side of the Atlantic Ocean for the Daly company. Mr. George Edwardes, long prominent in English theatrical matters, undertook the work of supervising the erection of the new theatre. A site was selected in the historic Leicester Square, about one hundred yards from the Empire Theatre and the Alhambra, and midway between Mr. Wyndham's Criterion Theatre and The Garrick, managed by Mr. John Hare. The new house is nearly as large as the Lyceum and is richly appointed, the marbles and marquetry work in the lobbies and foyer being especially noticeable for their beauty.

The cost of the theatre was more than £70,000. The corner-stone was laid with appropriate ceremony, October 30, 1891, Miss Rehan handling the silver trowel and also breaking a bottle of champagne over the stone. A poem by Mr. Clement Scott was read and short addresses were made by Mr. Edwardes and others. The invited guests stood beneath a canopy decorated with the entwined flags of England and America. With the occupation of this beautiful new theatre, Mr. Daly began the second quarter of a century of his career as a theatre manager. The last day of that famous engagement of the Daly company in London was a memorable



Laying the Corner-stone



one to them. They gave two performances at the Lyceum on the afternoon and evening of Friday, November 13. Mr. Daly had already returned to America. In the evening the crowded audience included many persons of distinction. Miss Rehan was laden with gifts of flowers and at the close of the performance was called upon to make a speech, which, as her carriage was then waiting to convey her to the train for Liverpool, and the trans-Atlantic steamer would not wait, even for her, was a particularly trying task. She managed to say:

“ These flowers symbolize the lovely weight of obligation I am under. The flood of my feelings chokes me. I cannot say ‘good-bye,’ only ‘good-night.’ May your dreams be as happy as mine.”

A great crowd accompanied Miss Rehan's carriage to the railway station, cheering lustily. The afternoon of Wednesday, September 23. Mr. Daly and Miss Rehan had spent at Aldworth with Lord Tennyson, and the poet had then read to them some passages of his latest play, which his son, the present Lord Tennyson, having seen Miss Rehan as Katherine, wished to have her act in. The poet had, the week previously, celebrated his eighty-second birthday. “ The Foresters ” had been completed for some time, but arrangements were then made to defer its publication until after its stage production in New York by Mr. Daly. It was too late then to think of preparing the necessary scenery, music and dresses for its performance in London that autumn. Lord Tennyson desired greatly to see a stage performance of his pastoral comedy, but that pleasure was denied to him. He lived, though, to hear of its triumphant production in New York with the text only slightly abridged, and we in New York who had the privilege of seeing that performance are apt to regard the visit to Aldworth as the happiest incident of Mr. Daly's sojourn in London in the autumn of 1891.



Foyer of Daly's Theatre, London

A memory of "The Foresters" (March 17, 1892) may appropriately close this book. There never was a more successful first night, even at Daly's, so every one said in the foyer between the acts. The new play by the octogenarian poet-laureate was found to be not dull, not involved, not tintured with an old man's pessimism. "The Foresters" was found to be a sweet, simple and interesting poetic play, telling anew that story of Robin Hood and his merry men that every person who reads at all reads at ten years in the nursery books and at sixteen in "Ivanhoe," and telling it simply in prose, quaintly, like the speech of the antique world, and verse of a lyrical quality distinctively and delightfully Tennysonian. The songs, perhaps, are not quite equal to those of "The Princess" as poetry, but all are charming, especially "Love Flew in at the Window," in which Miss Rehan's singing voice was heard that first night for the first time in many years, and "The Bee Buzz'd Up in the Heat," set to the most striking of all the melodies composed for this play by Sir Arthur Sullivan, and daintily rendered by Miss Kitty Cheatham. The first-night audience to whom these beauties were revealed was of an extraordinary quality, including a larger number of artists and writers than is frequently seen even on a notable occasion in a New York theatre. Not even in his elaborate revivals of Shakespeare has Mr. Daly surpassed the pictorial equipment of "The Foresters." The banquet hall of the Earl and the woodland scenes are superb examples of modern scenic art, while the spectacle of the fairies' moonlight revel, calling into use all of the improved mechanical contrivances of the stage, is a picture to dream about. Fairy lights dance in the distance, the flowers the wood-nymphs bear as wands glow intermittently, while lights like stars twinkle on their foreheads. The lyric quality of Tennyson's last play is, of course, its chief charm, and in the last act, with a deficiency of dramatic verity, the illusion is somewhat dispelled. But the memory of lovely Maid Marian, whose grace is so



perfect that she can wear a Crusader's armor becomingly, whose presence is so queenlike that we feel impelled to do homage to her with the men of the woods, whose voice is so melodious that she seems to sing second to the birds in the boughs as she talks of them, effaces all thoughts of that momentary dullness, when the curtain has fallen.



A LIST OF SHAKESPEARE'S PLAYS  
PRODUCED UNDER MR. DALY'S MANAGEMENT  
1869 TO 1895

AS YOU LIKE IT	CYMBELINE
TWELFTH NIGHT	HAMLET
TAMING OF THE SHREW	KING LEAR
MIDSUMMER NIGHT'S DREAM	RICHARD THE SECOND
MUCH ADO ABOUT NOTHING	MERCHANT OF VENICE
LOVE'S LABOUR'S LOST	OTHELLO
TWO GENTLEMEN OF VERONA	ROMEO AND JULIET
MERRY WIVES OF WINDSOR	

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A LIST OF OLD COMEDIES  
PRODUCED UNDER MR. DALY'S MANAGEMENT  
1869 TO 1895

SCHOOL FOR SCANDAL	THE BUSYBODY
SHE STOOPS TO CONQUER	THE GOOD-NATURED MAN
THE HUNCHBACK	BOLD STROKE FOR A HUSBAND
NEW WAY TO PAY OLD DEBTS	BELLE'S STRATAGEM
SHE WOULD AND SHE WOULD NOT	THE PROVOKED HUSBAND
THE COUNTRY GIRL	THE ROAD TO RUIN
THE RECRUITING OFFICER	THE CRITIC
WIVES AS THEY WERE, MAIDS AS THEY ARE	THE HEIR AT LAW



MISS REHAN AS COUNTESS GUCKI



## XI

There is a strange fascination for most play-goers in a collection of old play-bills, and it is dangerous. Of all the media of contemporary history the ordinary play-bill is the least trustworthy. It is, comparatively, much worse than the ephemeral newspaper, because it is wholly irresponsible and devoid of conscience. I have never kept my play-bills; not for this reason, but simply because I have not the collector's talent. The ordinary accumulation of old papers, books and things that any reading man, interested in the arts and literature, has to take care of as he approaches middle life, is burden enough for me. I remember expressing my regret in 1870 that I had not preserved my old play-bills; a quarter of a century has since passed, and if there is one old programme lingering in any bookcase or desk-drawer, it got there by mistake. I would like to have them all, of course, carefully filed away in neat volumes and accurately indexed, but I should not care to rely wholly upon such a collection in making up this record.

A collection of play-bills is always interesting enough and is valuable as a guide to one who is not obliged to depend entirely upon it for his information, and understands the dangers of trusting too implicitly to its oracular announcements. An entertaining essay might be written on the errors of play-bills; but I am afraid that any person who lives long in proximity with a collection of them is sure to be too completely enslaved by the strange fascination it exerts ever to write such an essay, and no one else can. Apart from the typographical blunders which frequently disfigure the bills of the most carefully managed

theatres, there are other errors to beware of, often unavoidable, frequently due to gross carelessness. Every play-goer of mature years has seen actors of good repute performing under names other than their own.

I believe this list of plays presented at the Fifth Avenue Theatre to be full and correct. I do not say that I have not availed myself of old play-bills in making it, so far as they were in reach. I have never seen a complete or nearly complete collection of Fifth Avenue Theatre bills. I have spared no pains to verify all the statements, and I have trusted neither to my own memory, which is naturally very good, nor to the memories of other folks, which, as we all know, are always very bad. No attempt has been made to give full casts of all the plays; and sometimes, when the plays, as a few did, seem to have crept into Mr. Daly's repertory by mistake, the casts, which, in such cases are scarcely interesting or valuable, are omitted altogether. In the record of the engagements of Charles Mathews, Edwin Booth and Adelaide Neilson, the summary is made as short as possible, those events being foreign to the plan upon which the theatre was conducted. In revivals of plays already acted in a previous season, as a general thing only the changes in the cast are noted. It is not necessary to say, for instance, that Mr. Lewis was always the Major de Boots and the Bob Sackett. The asterisk (\*) before the title of a play denotes that the piece was then produced for the first time in New York.



Psyche





- November 8.—"Much Ado About Nothing:" Beatrice, Mrs. Scott-Siddons; Hero, A. Ethel; Benedick, D. H. Harkins; Dogberry, W. Davidge.
- November 15.—"Caste:" Esther Eccles, Mrs. F. S. Chanfrau (first appearance); Polly, F. Davenport; Marquise de St. Maur, Mrs. Gilbert; George d'Alroy, G. Clarke; Hawtree, J. B. Polk; Eccles, W. Davidge; Sam Gerridge, J. Lewis.
- November 23.—"A New Way to Pay Old Debts:" Sir Giles Overreach, E. L. Davenport; Margaret, "A young lady of this city" (first appearance); Welborn, G. Clarke; Justice Greedy, J. Lewis; Marrall, W. Davidge; Lady Allworth, Mrs. Gilbert.
- November 27.—"Everybody's Friend:" Major de Boots, J. Lewis.
- December 1.—"Daddy Gray," a domestic play in three acts, by Andrew Halliday: Mr. Gray, E. L. Davenport; Augustus Jinks, J. Lewis; Jessie Bell, A. Ethel; Kittie Clatterby, M. Longmore; Mrs. Bell, Mrs. Wilkins.
- . . . . . "Checkmate, or a Duel in Love" (an adaptation, in one act, of the "Bataille des Dames"); Comtesse d'Autreval, F. Davenport; Leonie de Villegontier, A. Ethel; Montrichard, W. Davidge; Flavigneul, D. H. Harkins; de Grignon, G. Clarke.
- December 6.—"Wives as They Were, Maids as They Are:" Sir William Dorillon, E. L. Davenport; Bronzely, G. Clarke; Oliver, G. Holland; Lord Priory, W. Davidge; Miss Dorillon, Mrs. Chanfrau; Lady Priory, A. Ethel; Lady Mary Raffle, F. Davenport.
- December 9.—"The Irish Heiress:" Davenport, Davidge, Lewis, Clarke, Mrs. Chanfrau, Mrs. Gilbert, F. Davenport.
- December 13.—"Don Cæsar de Bazan:" Cæsar, Davenport; Lazarillo, F. Davenport; Maritana, A. Ethel. . . . \* "A Poor Goose" (new farce).
- December 29.—"The Duke's Motto:" Lagardere, Davenport; Lewis, Davidge, Polk, Holland, Harkins, De Vere, F. Davenport, Amy Ames.

1870.

- January 3.—"The Busybody:" Marplot, J. Lewis. Davidge, Holland, Clarke, A. Ethel, F. Davenport.
- January 12.—\* "Surf, or Summer Scenes at Long Branch," a comedy in five acts, by Olive Logan: General Madison Noble, G. F. De Vere; Lieutenant McKim, F. Evans; Philip Varney, G. Clarke; Barker Blunt, W. Davidge; Simon Schweinfleisch, J. Lewis; Jenkins, G. Holland; Lothario Smasher, George Parkes (first appearance); Mrs. Madison Noble, F. Davenport; Frosie Noble, Lily Vining Davenport (first appearance); Mrs. Oyle, Mrs. Gilbert.
- February 15.—\* "Frou-Frou," a comedy in five acts, from the French of Meilhac and Halévy, by Augustin Daly: Gilberte, A. Ethel; Louise, Kate Newton (first appearance); Baronne de Cambri, Mrs. Gilbert; Pauline, F. Davenport (and afterward Amy Ames), Henri de Sartorys, G. Clarke; Comte de Valreas, G. Parkes; Brigard, W. Davidge; Baron de Cambri, J. Lewis; Pitou, G. F. De Vere; Zanetto, W. Beekman; George Sartorys, Gertrude Norwood (first appearance); Governess, Roberta Norwood (first appearance).
- May 24.—"The Good-Natured Man," by Goldsmith (first time in New York in 52 years); Dr. Johnson's prologue spoken by Mr. Harkins; a new epilogue, written by William Winter, spoken by the company: Croaker, W. Davidge; Lofty, J. Lewis; Sir William Honeywood, D. H. Harkins; Mr. Honeywood, G. Clarke; Jarvis, G. F. De Vere; Miss Richland, F. Davenport; Mrs. Croaker, Mrs. Gilbert.

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June 7.—\*“Fernande,” a play in five acts from the French of Sardou: Fernande, A. Ethel; Countess Clothilde, Fanny Morant (first appearance); Georgette, F. Davenport; Mme. Seneschal, Mrs. Gilbert; Marquis André, G. Clarke; Philip Pomerol, D. H. Harkins; The Commandeur, J. Lewis; Braccassin, G. Parkes; Roqueville, G. F. De Vere; Baron, F. Chapman.

Season closed July 9.

PLAYS OF THE SECOND SEASON.

1870.

September 13.—\*“Man and Wife,” a play in five acts, by Augustin Daly, based on Wilkie Collins's novel: Geoffrey Delamayn, D. H. Harkins; Sir Patrick Lundie, J. Lewis; Bishopriggs, W. Davidge, Arnold Brinkworth, J. B. Polk; Anne Sylvester, Clara Morris (first appearance); Blanche Lundie, F. Davenport; Lady Lundie, K. Newton; Mrs. Glenarm, Linda Dietz (first appearance); Hester Dethridge, Mrs. Gilbert; Perry, G. Browne; Number One, Parkes; Number Two, Bascomb; Number Three, Burnett; Jonathan, Beekman; Jo, Kate Claxton (first appearance).

November 21.—“The Hunchback:” Julia, A. Ethel; Helen, F. Davenport; Master Walter, D. H. Harkins; Modus, J. B. Polk; Fathom, W. Davidge; Sir Thomas Clifford, G. De Vere.

November 22.—“The Heir at Law:” Pangloss, J. Lewis; Duberly, W. Davidge; Zekiel Homespun, D. H. Harkins; Dick Dowlass, J. B. Polk; Kenrick, Browne; Steadfast, Arthur Matthison (first appearance); Lady Duberly, Mrs. Gilbert; Cicely, K. Newton; Caroline Dormer, Lizzie Winter.

November 23.—“Fernande:” André, J. B. Polk; Georgette, L. Dietz.

December 9.—“London Assurance:” Sir Harcourt, W. Davidge; Dazzle, Harkins; Charles, G. Parkes; Dolly, Polk; Meddle, Lewis; Lady Gay, F. Davenport; Grace, Ione Burke (first appearance); Pert, R. Norwood.

December 12.—“Twelfth Night:” Viola, A. Ethel; Sebastian, Kate Claxton; Olivia, K. Newton; Malvolio, Davidge; Sir Andrew, Polk; Sir Toby Belch, Lewis; Orsino, Harkins; Maria, Ione Burke.

December 21.—\*“Saratoga,” a comic play in five acts by Bronson C. Howard: Bob Sackett, J. Lewis; Jack Benedict, D. H. Harkins; Papa Vanderpool, W. Davidge; Hon. William Carter, David N. Whiting (first appearance); Remington *pere*, G. De Vere; Major Luddington Whist, A. Matthison; Sir Mortimer Muttonleg, G. Parkes; Effie Remington, F. Davenport; Virginia Vanderpool, L. Dietz; Lucy Carter, C. Morris; Mrs. Vanderpool, Mrs. Gilbert; Olivia Alston, F. Morant; Muffins, Amy Ames.

1871.

March 28.—\*“Jezebel,” a drama by Dion Boucicault: George d'Artigues, D. H. Harkins; Alfred Ravel, G. Parkes; Captain Breitman, W. Davidge; Cristol, J. Lewis; Palma, G. De Vere; Mme. d'Artigues, C. Morris; Margaret Breitman, L. Dietz; Lucille, K. Claxton; Gertrude, Nelly Mortimer.

April 10.—Engagement of Charles Mathews, closing June 3. “Married for Money” and “Patter vs. Clatter:” Mathews as Mopus and Captain Patter.

April 24.—“The Critic:” Mathews as Sir Fretful Plagiary and Puff; Clara Morris as Tilburina; Davidge as Whiskerandos. . . . “If I Had a Thousand a Year:” Mathews as Paddington Green.

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Theatre du Vaudeville, Paris

- April 29.—(Matinee.) "A Conjugal Lesson," with "The Critic."  
 May 8.—"Used Up:" Mathews as Coldstream. . . "The Critic."  
 May 10.—"A Bachelor of Arts:" Mathews as Harry Jasper; Davidge as Andrew Wylie, L. Dietz as Emma. . . "Gatherwool, or Out of Sight Out of Mind."  
 May 15.—\* "Not Such a Fool as He Looks," a comic play in three acts by Henry J. Byron: Sir Simon Simple, C. Mathews; Mould, Davidge; Murgatroyd, DeVere; Fred. Grantley, Parkes; Marker, Bascomb; Felicia, L. Dietz; Mrs. Merton, F. Morant; Mrs. Mould, Mrs. Gilbert; Jenny, Louise Volmer.  
 May 23.—(Appearance of Mrs. Mathews, formerly Lizzie Weston). "The Golden Fleece:" Mathews as Chorus; Mrs. Mathews as Medea; Davidge as the two Kings. . . "A Comical Countess:" Mrs. Mathews as Countess de Lespalia. . . "Cool as a Cucumber:" Mathews as Plumper.  
 June 5.—(For the benefit of Fanny Davenport.) "London Assurance:" E. L. Davenport as Sir Harcourt; Julia Gaylord (first appearance) as Grace.  
 June 7.—\* "No Name," a drama by Wilkie Collins and Augustin Daly: Noel Vanstone, G. Parkes; Mme. Le Count, K. Newton; Admiral Bartram, W. Davidge; Miss Garth, Mrs. Gilbert; Magdalen Vanstone, C. Morris; Captain Wragge, J. Lewis; Mrs. Wragge, F. Davenport.  
 June 20.—\* "Delmonico's, or Larks up the Hudson," comedy in three acts, taken from the French of "Le Papillon," by Sardou: F. Davenport, C. Morris, Mrs. Gilbert, L. Dietz, N. Mortimer, L. Volmer; Lewis, Harkins, Parkes, Davidge, DeVere.  
 July 10.—\* "An Angel," a two-act comedy from the French: Davidge, Harkins, Parkes, Mrs. Gilbert, C. Morris, F. Davenport. . . "The Savage and the Maiden," a burletta by William Mitchell, suggested by a chapter in "Nicholas Nickleby:" Vincent Crummles, Davidge; Len-ville, DeVere; Nickleby, Pierce; Folair and the Savage, Lewis; Mrs. Crummles, N. Mortimer; Snevellici, R. Norwood; the Infant Phenomenon, Mrs. Gilbert.

*Season closed July 20.*

PLAYS OF THE THIRD SEASON.

1871.

- September 5.—\* "Divorce," a drama in five acts, by Augustin Daly: Alfred Adriance, D. H. Harkins; Burrit, W. J. Le Moyne (first appearance); De Wolf De Witt, W. Davidge; Templeton Jitt, J. Lewis; Captain Lynde, Louis James (first appearance); Rev. Harry Duncan, Henry Crisp (first appearance); Mrs. Ten Eyck, F. Morant; Fanny, C. Morris; Lou, F. Davenport; Grace, L. Dietz; Kittie Crosbie, Ida Yearance (first appearance); Judge Kemp, D. Whiting; Mrs. Kemp, Mrs. Gilbert; Flora Penfield, Mary Cary (first appearance); Jim, Owen Fawcett (first appearance); Dr. Lang, G. DeVere; Christmas, F. Chapman; Pam, J. H. Burnett; Guinca, W. Beckman; Molly, N. Mortimer.

1872.

- March 10.—"Old Heads and Young Hearts:" Jesse Rural, George H. Griffiths (first appearance); Littleton, H. Crisp; Tom, Harkins; Roebuck, Parkes; Rocket, LeMoyne; Bob, Lewis; Pompion, Whiting; Stripe, Burnett; Lady Alice, F. Davenport; Kate Rocket, K. Claxton; Countess, Mrs. Gilbert.

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- March 20.—"Fernande:" André, L. James; Fernande, Mary Cary; Mme. Seneschal, N. Mortimer; Gibraltar, I. Yearance.
- March 21.—"Wives as They Were:" Sir William Dorillon, G. H. Griffiths; Sir George Evelyn, H. Crisp; Bronzely, D. H. Harkins; Norberry, G. De Vere; Oliver, Owen Fawcett; Lady Priory, Clara Morris; Lady Mary Raffle, F. Morant; Miss Dorillon, K. Newton.
- March 22.—"The Provoked Husband:" Lord Townly, D. H. Harkins; Sir Francis Wronghead, W. Davidge; John Moody, W. J. Le Moyne; Manly, L. James; Squire Richard, J. Lewis; Count Basset, G. Parkes; Poundage, F. Chapman; Lady Townly, F. Davenport; Lady Wronghead, Mrs. Gilbert; Jenny Wronghead, Mary Cary; Lady Grace, L. Dietz; Trusty, K. Claxton.
- March 23.—"London Assurance:" Sir Harcourt, Le Moyne; Max, Griffiths; Charles, Parkes; Dazzle, Harkins; Dolly, Fawcett; Meddle, Lewis; Solomon Isaacs, Chapman; Cool, Pierce; Lady Gay, F. Davenport; Grace, Mary Cary; Pert, N. Mortimer.
- March 25.—"Frou-Frou:" Agnes Ethel as Gilberte; Sartorys, Harkins; Pauline, N. Mortimer.
- April 2.—\*"Article 47," a drama in five acts, from the French of Adolph Belot, by Augustin Daly: Count de Rives, G. H. Griffiths; President of the Court of Assizes, D. H. Harkins; Dr. Combes, W. Davidge; Henri Delille, L. James; George Duhamel, H. Crisp; Victor Mazillier, G. Parkes; Potain, J. Lewis; Old Simon, W. J. Le Moyne; Chatelard, O. Fawcett; Foreman of Jury, J. H. Burnett; Baroness de Mirac, F. Davenport; Cora, C. Morris; Mme. Duhamel, Mrs. Gilbert; Marcelle, L. Dietz.

*Season closed June 15.*

PLAYS OF THE FOURTH SEASON.

1872.

- September 3.—\*"Diamonds," a comedy in five acts by Bronson Howard: Hamilton Wyckoff, H. Crisp; Reddington, Charles Rockwell (first appearance); Percival Jarvis, G. Clarke; Dr. Shuttleworth, W. Davidge; Truesdell, B. T. Ringgold (first appearance); Jerome Skidmore, G. H. Griffiths; Todd, J. Lewis; Uncle Ned, W. J. Le Moyne; Judge Cortison, D. Whiting; Emery Thomas, O. Fawcett; Plunkett, J. H. Burnett; Nellie Wyckoff, F. Davenport; Cornelia Vandycke, F. Morant; Herminie, C. Morris; Mabel Wyckoff, Sara Jewett (first appearance); the Todd, Mrs. Gilbert.
- October 28.—"The Road to Ruin:" Old Dornton, Charles Fisher (first appearance); Silky, W. J. Le Moyne; Harry, H. Crisp; Goldfinch, G. Clarke; Sulky, D. Whiting; Sophia, L. Dietz; Widow Warren, Mrs. Gilbert.
- October 30.—"The Belle's Stratagem:" Doricourt, L. James; Flutter, G. Clarke; Hardy, W. Davidge; Sir George Touchwood, C. Roc'well; Saville, H. Crisp; Courtall, B. T. Ringgold; Letitia, F. Davenport; Lady Frances, L. Dietz; Mrs. Racket, F. Morant.
- November 4.—"Everybody's Friend:" De Boots, Lewis; Featherly, James; Icebrook, Ringgold; Mrs. De Boots, Mrs. Gilbert; Mrs. Swansdown, F. Morant; Mrs. Featherly, S. Jewett.
- November 6.—"The Inconstant:" Young Mirabel, G. Clarke; Old Mirabel, G. H. Griffiths; Duretette, B. T. Ringgold; Petit, O. Fawcett; Oriana, C. Morris; Bizarre, F. Davenport.

- November 10.—"The Merry Wives of Windsor:" Falstaff, C. Fisher; Fenton, B. T. Ringgold; Shallow, D. Whiting; Slender, J. Lewis; Sir Hugh Evans, W. Davidge; Page, L. James; Ford, G. Clarke; William Page, Jennie Yeamans (first appearance); Dr. Caius, W. J. Le Moyne; Host of the Garter, O. Fawcett; Bardolph, J. A. Mackey; Pistol, G. F. De Vere; Nym, J. H. Burnett; Simple, W. Beckman; Rugby, F. Chapman; Mrs. Ford, F. Davenport; Mrs. Page, F. Morant; Anne Page, S. Jewett; Quickly, Mrs. Gilbert.
- December 9.—"The School for Scandal:" Sir Peter, C. Fisher; Sir Oliver, G. H. Griffiths; Joseph, L. James; Charles, G. Clarke; Crabtree, W. Davidge; Backbite, B. T. Ringgold; Rowley, D. Whiting; Moses, J. Lewis; Trip, O. Fawcett; Snake, J. H. Burnett; Careless, G. F. De Vere; Sir Harry, J. G. Peakes; Lady Teazle, F. Davenport; Mrs. Candour, F. Morant; Lady Sneerwell, N. Mortimer; Maria, L. Dietz.
- December 10.—\* "The Baroness," a drama in four acts, from the French, by T. B. de Walden: Count de Savenay, G. H. Griffiths; Ralph Harley, C. Rockwell; Roland, H. Crisp; Simoneb, D. Whiting; Baroness Vaubrey, Mrs. C. D. Abbott (first appearance); Geneviève de Savenay, K. Claxton; Julie, N. Mortimer.
- December 16.—"Married Life:" The Lynxes, H. Crisp and S. Jewett; the Coddles, W. Davidge and Mrs. Gilbert; the Young-husbands, B. T. Ringgold and L. Dietz; the Doves, J. Lewis and F. Morant; the Dismals, G. F. De Vere and N. Mortimer.
- December 17.—"A Bold Stroke for a Husband:" Julio, G. Clarke; Carlos, L. James; Cesar, G. H. Griffiths; Vincentio, O. Fawcett; Garcia, C. Rockwell; Vasquez, D. Whiting; Gasper, W. J. Le Moyne; Pedro, J. H. Burnett; Manuel, Carroll; Diego, Gilbert; Olivia, F. Davenport; Victoria, C. Morris; Laura, Rosa St. Clair (first appearance); Marcella, Kate Claxton; Minette, M. Cary.
- December 23.—\* "New Year's Eve, or False Shame," a comedy in three acts by Frank Marshall: Earl of Dashington, D. Whiting; Arthur, Lord Chilton, G. Clarke; Captain Ernest Brangleigh, C. Rockwell; Colonel Howard, W. Davidge; Frank Percy, B. T. Ringgold; Charles Ewart, J. H. Burnett; Philip, O. Fawcett; Magdalen Atherleigh, Clara Morris; Constance Howard, F. Davenport; Mrs. Howard, Mrs. Gilbert; Mary, N. Mortimer.

*Theatre destroyed by fire, January 1, 1873.*

## TEMPORARY FIFTH AVENUE THEATRE.

JANUARY 21 TO JUNE 28, 1873.

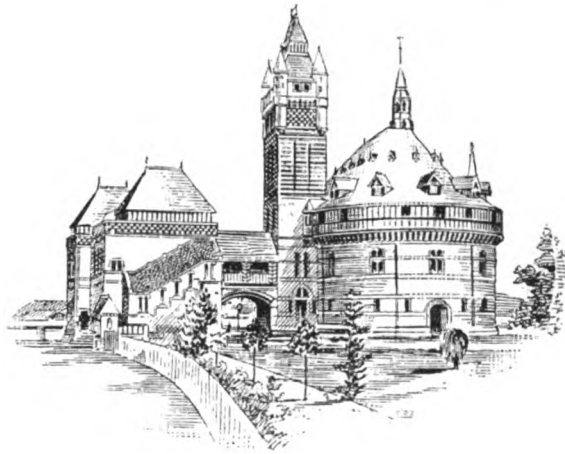
1873.

- January 21.—An opening address in rhyme, written by John Brougham, spoken by the company. \* "Alixé," a play in four acts, from the *Comtesse de Somerive* of the Baroness de Prevois and Th. Barrière, by Augustin Daly: Count de Somerive, C. Fisher; Duke de Mirandol, L. James; Henri de Kerdran, G. Clarke; Marquis de Céséranne, J. Lewis; Valentin, W. Beckman; Joseph, J. H. Burnett; Marquise de Céséranne, F. Davenport; Lucienne, L. Dietz; Mme. Valory, F. Morant; Claudine, N. Mortimer; Alixé, Clara Morris.
- March 18.—"New Year's Eve, or False Shame:" Whiting, Clarke, Rockwell, Davidge, Ringgold, Burnett, Fawcett; C. Morris, F. Davenport, N. Mortimer, Mrs. Gilbert.

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- April 8.—"Old Heads and Young Hearts:" Tom Coke, L. James; Pompion, G. DeVere; Rocket, D. Whiting; Rural, G. H. Griffiths; Roebuck, B. T. Ringgold; Stripe, J. A. Mackey; Kate, L. Dietz.
- April 15.—"Divorce:" Adrianse, G. Clarke; Harry Duncan, B. T. Ringgold; Burrit, C. Fisher; Pam, J. A. Mackey; Flora Penfield, S. Jewett; Molly, N. Mortimer.
- May 20.—\* "Madeline Morel," a play in four acts, from the German of Dr. S. H. Mosenthal, by Augustin Daly; Julian, Count Dalberg, G. Clarke; Frederic von Arnim, L. James; Baron Otto von Reinwald, H. Crisp; Reidal, E. Pierce; Lord Durley, W. J. Le Moyne; Abbé Valmont, C. Fisher; Biarnitz, J. Lewis; Beadle, J. H. Burnett; Countess Dalberg, F. Morant; Lotte, S. Jewett; Merope, F. Davenport; Phoebe, R. St. Clair; Marguerite, Nina Varian (first appearance); Pervenche, Clara Morris; Margaretta, Mrs. Gilbert.

*Season closed June 28.*



Memorial Theatre, Stratford-on-Avon



SECOND FIFTH AVENUE THEATRE

1873-77.

PLAYS OF THE FIRST SEASON.

1873.

- December 3.—Opening address by Oliver Wendell Holmes, spoken by Miss Morant and Mr. Hardenberg. \* "Fortune," a comedy in five acts, by James C. Albery: F. Davenport, Mrs. Gilbert, S. Jewett, Minnie Conway (first appearance), N. Mortimer, Stella Congdon (first appearance), C. Fisher, G. Clarke, D. H. Harkins, J. Lewis, D. Whiting, G. De Vere, J. G. Peakes, F. Chapman, W. Beekman, I. DeVeau.
- December 8.—"Old Heads and Young Hearts:" Rural, W. Davidge; Tom Coke, C. Fisher; Roebuck, G. Parkes; Rocket, F. Hardenberg; Bob, †O. Fawcett; Pompion, D. Whiting; Kate Rocket, S. Jewett.
- December 9.—"New Year's Eve, or False Shame:" Captain Ernest Bragleigh, L. James; Frank Percy, G. Parkes; Charles Ewart, J. G. Peakes; Magdalen Atherleigh, S. Jewett.
- December 10.—"Alixé:" Marquis de Césérane, W. Davidge; Marquise, M. Conway; Lucienne, Marie Gordon (first appearance); Alixé, S. Jewett.
- December 13.—"London Assurance:" Sir Harcourt, C. Fisher; Charles, G. Clarke; Max, D. Whiting; Dazzle, D. H. Harkins; Meddle, F. Hardenberg; Dolly, O. Fawcett; Lady Gay, F. Davenport; Grace, Minnie Conway; Pert, N. Mortimer.
- December 17.—"The Parricide," a drama in six tableaux, from "Les Saltimbanques," by Adolph Belot: Daccolard, C. Fisher; Lubin, W. Davidge; Laurent Dalissier, G. Clarke; Roule, F. Hardenberg; Banker Suchapt, D. Whiting; Emery Suchapt, L. James; Maitre Glavon, J. G. Peakes; Regimbrant, O. Fawcett; Dr. Rose, John Moore (first appearance); Therigny, Hart Conway (first appearance); Planchat, George Gilbert (first appearance); Mme. Dalissier, F. Morant; Pulcherie, S. Jewett; Mme. Suchapt, Mrs. Gilbert; Emelienne, M. Conway; Mariette, N. Mortimer.

1874.

- January 3.—"Man and Wife:" Geoffrey Delamayn, D. H. Harkins; Arnold Brinkworth, G. Clarke; Sir Patrick Lundie, J. Lewis; Perry, O. Fawcett; Anne Sylvester, Ada Dvas (first appearance); Lady Lundie, Alice Grey (first appearance); Mrs. Glenarm, S. Jewett.
- January 10.—"Saratoga," (new first act): Hon. Wm. Carter, F. Hardenberg; Cornelius Wethertree, D. Whiting; Ludington Whist, L. James; Fred Carter, H. Conway; Frank Littlefield, J. G. Peakes; Gyp, F. Chapman; the "Artist" at the Academy, O. Fawcett; Lucy Carter, M. Conway; Mrs. Gaylover, Mary Norton Marcy (first appearance).

† Mr. Lewis was ill at this time.

January 27.—\* "Folline," comedy in four acts from the French of Sardou's "Maison Neuve," by Augustin Daly: René, D. H. Harkins; Genevoix, C. Fisher; Count de Marsille, L. James; Pontarme, J. Lewis; Gudin, W. Davidge; Gaspard, G. Parkes; Cousin Laube, D. Whiting; André, H. Conway; Bonefoy, O. Fawcett; Commissary of Police, J. G. Peakes; Folline, A. Dyas; Aglaæ, F. Davenport; Gabrielle, S. Jewett; Bastienne, Mrs. Gilbert; Theodosie, M. Conway; Mme. Leguepy, N. Varian.

February 21.—"Love's Labour's Lost" (first time in New York): King of Navarre, D. H. Harkins; Biron, G. Clarke; Longaville, L. James; Dumain, H. Conway; Don Adriano de Armado, C. Fisher; Sir Nathaniel, D. Whiting; Holofernes, W. Davidge; Dull, O. Fawcett; Costard, J. Lewis; Moth, Stella Congdon; Forester, F. Chapman; Jaquenetta, N. Mortimer; Mercade, F. Hardenberg; Lords, G. Gilbert and W. Beekman; Princess of France, A. Dyas; Rosaline, F. Davenport; Maria, S. Jewett; Katharine, N. Varian; Heims, J. G. Peakes; Ver, Mlle. Gretchen.

March 3.—\* "Charity," a comedy in three acts by W. S. Gilbert: Dr. Athelny, C. Fisher; Ted Athelny, D. H. Harkins; Mr. Smailey, F. Hardenberg; Fred Smailey, G. Clarke; Fitz Partington, J. Lewis; Mr. Skinner, W. Davidge; Mrs. Vanbrugh, A. Dyas; Eve, S. Jewett; Ruth Tredgett, F. Davenport.

April 7.—(With "Charity.") \* "My Uncle's Will," comedietta in one act by S. Theyre Smith: Mr. Barker, W. Davidge; Charles Cashmore, L. James; Florence Marigold, S. Jewett.

April 14.—\* "Monsieur Alphonse," comedy in three acts, by A. Dumas *filz*, adapted by Augustin Daly: Captain Montaglin, C. Fisher; M. Octave, G. Clarke; Jovin, J. Lewis; Remy, F. Hardenberg; Raymonde, A. Dyas; Mme. Guichard, F. Davenport; Manon, Mrs. Gilbert; Bonette, N. Varian; Adrienne, Bijou Heron (first appearance).

May 12.—"Divorce;" Fanny Ten Eyck, Ada Dyas; Grace, M. Conway; Harry Duncan, H. Conway.

May 19.—"Oliver Twist" (a new dramatization): Oliver, Bijou Heron; Brownlow, D. Whiting; Grimwig, J. Moore; Bumble, W. Davidge; Marks, H. Conway; Noah Claypole, J. G. Peakes; Giles, G. Gilbert; Brittles, W. Beekman; Bookseller, L. De Veau; Court Officer, Sullivan; Fang, G. De Vere; Bill Sikes, L. James; Fagin, C. Fisher; Toby Crackit, Peakes; The Artful Dodger, J. Lewis; Charley Bates, F. Chapman; Nancy Sikes, F. Davenport; Mrs. Corney, Mrs. Gilbert; Rose Mavlie, Adelaide Lennox (first appearance); Mrs. Bedwin, N. Mortimer; Charlotte, N. Varian.

*Season closed June 3.*

PLAYS OF THE SECOND SEASON.

1874.

August 25.—\* "What Could She Do? or Jealousy," by Augustin Daly (from the French of Emile Augier): Earl of Kenmair, C. Fisher; Lord Basil Clavering, G. Clarke; Bob Kenmair, L. James; Dr. Titcomb, W. Davidge; Fritters, J. Lewis; Lanech, F. Hardenberg; Mr. Peabody, Sol Smith Russell (first appearance); Muckra, F. Chapman; Countess of Kenmair, Mrs. Gilbert; Lady Clavering, Alice Grey; Dianthe de Marec, F. Davenport; Lady Elaine, S. Jewett; Clarris, Emily Rigl (first appearance); Margie, N. Varian.

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Miss Davenport as Ruth Tredgett



- September 5.—"The Fast Family," Ben Webster's adaptation of "Le Famille Benoiton," in four acts: Didier, D. H. Harkins; Hector Campiose, L. James; Benoiton, F. Hardenberg; Formichel, John W. Jennings (first appearance); Prudent, O. Fawcett; Francois, H. Conway; Jule, W. Beekman; Fanfan, Bijou Heron; Polydore, S. Congdon; Clotilde, A. Dyas; Blanche, S. Jewett; Rose, N. Varian; Camille, E. Rigl; Adolphine, A. Grey.
- September 12.—"The School for Scandal:" Sir Peter, Fisher; Sir Oliver, Davidge; Backbite, Ringgold; Bumper, Peakes; Joseph, Louis James; Charles, George Clarke; Crabtree, Hardenberg; Moses, James Lewis; Trip, Sol Smith Russell; Careless, Conway; Rowley, Whiting; Lady Teazle, F. Davenport; Lady Sneerwell, A. Grey; Mrs. Candour, Mrs. Gilbert; Maria, S. Jewett.
- October 10.—"The Hanging of the Crane," by Longfellow: the poem read by D. H. Harkins; illustrative tableaux vivants by the company. . . .  
 \* "The Two Widows," comedy in one act, from the French of Felicien Mallefille: Francine, F. Davenport; Cecile, S. Jewett; Edgar, G. Clarke; Labaraque, F. Hardenberg. . . . "The Critic" (condensed): Puff, Lewis; Whiskerandos, Davidge; Tilburina, F. Davenport.
- October 17.—\* "Moorcroft, or the Double Wedding," drama in four acts by Bronson Howard: Cyril Moorcroft, D. H. Harkins; Russell Moorcroft, L. James; John Moorcroft, B. T. Ringgold; Harrington Gawtry, G. Clarke; Ruckert, J. Lewis; Mr. Peters, W. Davidge; Pete, J. W. Jennings; Dennis, O. Fawcett; The present Mrs. Peters, S. S. Russell; Katharine Mordaunt, Annie Graham (first appearance); Bell Van Rensselaer, F. Davenport; Virginia St. Johns, S. Jewett; Marie Lavergne, E. Rigl; Joanna, N. Varian.
- November 4.—"The Belle's Stratagem:" Doricourt, L. James; Flutter, J. Lewis; Hardy, Davidge; Sir George, G. Parkes; Saville, Ringgold; Villers, Peakes; Courtall, Conway; Mrs. Rackett, Mrs. Gilbert; Miss Ogle, A. Grey; Lady Frances, S. Jewett; Kitty Willis, N. Varian; Letitia, F. Davenport.
- November 10.—"Masks and Faces:" Triplet, C. Fisher; Pomander, D. H. Harkins; Ernest Vane, B. T. Ringgold; Cibber, F. Hardenberg; Quin, D. Whiting; Snarl, O. Fawcett; Soaper, H. Conway; Colander, S. S. Russell; Burdock, J. W. Jennings; Hunsdon, J. G. Peakes; Peg Woffington, F. Davenport; Mabel Vane, Mrs. Louise Allen (first appearance); Kitty Clive, A. Grey; Mrs. Triplet, N. Mortimer; Lysimachus, Bijou Heron.
- November 20.—"Everybody's Friend:" Mrs. Swansdown, F. Davenport; Icebrook, Ringgold; Featherly, James; Mrs. Featherly, S. Jewett.
- November 21.—"Heart of Midlothian," dramatization of Scott's novel, in three acts, by Dion Boucicault: Duke of Argyll, G. Parkes; Laird of Dumbiedykes, J. Lewis; Chief Justice, D. Whiting; David Deans, C. Fisher; Ratcliffe, F. Hardenberg; Sharpitlaw, G. De Vere; Geordie Robertson, H. Conway; Counsel for the Defense, L. James; Mr. Archibald, O. Fawcett; Pat Ryan, J. G. Peakes; Frank Leavitt, J. W. Jennings; Reuben Butler, G. Gilbert; Queen Caroline, E. Rigl; Jennie Deans, L. Allen; Effie Deans, N. Varian; Meg Murdockson, Mrs. Gilbert; Madge Wildfire, F. Davenport.
- December 5.—\* "Yorick," play in three acts, from the Spanish: Shakespeare, C. Fisher; Yorick, L. James; Walton, F. Hardenberg; Prompter, J. W. Jennings; Edmund, B. T. Ringgold; The Author, J. Lewis; Alison, S. Jewett; Margery, N. Mortimer.

- December 11.—"London Assurance:" Charles, Parkes; Max, Hardenberg; Grace, S. Jewett.
- December 14.—"She Stoops to Conquer:" Hardcastle, W. Davidge; Sir Charles Marlow, G. De Vere; Young Marlow, L. James; Hastings, G. Parkes; Tony Lumpkin, J. Lewis; Diggory, O. Fawcett; Stingo, J. W. Jennings; Jack Slang, F. Chapman; Mrs. Hardcastle, Mrs. Gilbert; Kate, S. Jewett; Constance, N. Varian.
- December 16.—"Man and Wife:" Arnold Brinkworth, Parkes; Number One, Ringgold; Anne Sylvester, A. Graham; Lady Lundie, A. Grey; Mrs. Glenarm, S. Jewett; Hopkins, N. Varian; Mrs. Inchbare, N. Mortimer.
- December 21.—"New Way to Pay Old Debts:" Sir Giles, E. L. Davenport; Lord Lovell, G. De Vere; Wellborn, D. H. Harkins; Justice Greedy, J. Lewis; Marrall, J. W. Jennings; Furnace, Whiting; Order, Peakes; Lady Allworth, A. Graham; Margaret, S. Jewett; Froth, N. Mortimer.
- December 28.—"Pygmalion and Galatea:" Galatea, Carlotta Leclercq (first appearance); Pygmalion, D. H. Harkins; Leucippe, G. De Vere; Chrysos, J. Lewis; Agesimos, J. G. Peakes; Mimos, J. W. Jennings; Cynisca, A. Graham; Daphne, N. Mortimer; Myrine, N. Varian.

1875.

- January 3.—"The Palace of Truth:" King Phanor, O. Fawcett; Prince Philamir, L. James; Chrysal, H. Conway; Zoram, G. De Vere; Aristacus, J. W. Jennings; Gelanor, J. G. Peakes; Queen Altimire, N. Mortimer; Princess Zeolide, C. Leclercq; Mirza, A. Graham; Palmis, N. Varian; Azema, S. Congdon.
- January 11.—"The Merchant of Venice" (in four acts and four scenes): Shylock, E. L. Davenport; Portia, C. Leclercq; Gratiano, D. H. Harkins; Bassanio, L. James; Antonio, G. De Vere; Doge of Venice, D. Whiting; Lorenzo, H. Conway; Launcelot Gobbo, O. Fawcett; Old Gobbo, J. W. Jennings; Salarino, J. G. Peakes; Tubal, J. Moore; Nerissa, A. Graham; Jessica, N. Varian.
- January 18.—"Charity:" Fred Smailey, Parkes; Ted Athelny, Ringgold; Mrs. Vanbrugh, A. Graham.
- January 20.—\*"Women of the Day," comedy in four acts, by Charles Morton; Major Steele, J. Lewis; Frank Laidlaw, L. James; Theodore Prescott, G. Parkes; Judge Pinkethman, O. Fawcett; Dr. Sogden, W. Davidge; Paul Tillotson, D. Whiting; Mrs. Meta Killmeyer, F. Davenport; Adelaide Livingston, A. Graham; Clara Hoffman, S. Jewett; Mrs. Hector Samson, Mrs. Gilbert; Bella Steele, N. Varian; Mrs. Cornelia Rivington, Jean Burnside (first appearance); Mrs. Pinkethman, N. Mortimer.
- February 15.—\*"The Big Bonanza," a comedy in four acts from the German "Ultimo" of von Moser, by Augustin Daly; Prof. Cawallader, J. Lewis; Jonathan Cawallader, C. Fisher; Uncle Rymple, W. Davidge; Bob Ruggles, John Drew (first appearance); Jack Lymer, B. T. Ringgold; Alphonus de Haas, G. Parkes; Mouser, O. Fawcett; Crumpets, J. W. Jennings; Lucretia Cawallader, A. Graham; Eugenia, F. Davenport; Carolina Cawallader, Mrs. Gilbert; Virgie, E. Rigl; Mlle. de Viney, N. Varian; Balder, N. Mortimer.†

† NOTE.—In the summer, August 23, "The Big Bonanza" was played for a week, when Maurice Barrymore made his first appearance in New York as Bob Ruggles. Cast included Misses Jewett, Sargent and Mortimer, Fawcett, Whiting, J. Moore, Ringgold, Rockwell.

- May 11.—(Afternoon benefit of F. Davenport.) "The Hunchback:" Julia, F. Davenport; Helen, S. Jewett; Master Walter, Frank Mayo; Sir Thomas Clifford, Henry J. Montague; Modus, George Rignold; Fathom, Davidge; Tinsel, Parkes; Wilford, Ringgold; Hartwell, Fawcett; Stephen, Chapman. . . . "The Rough Diamond:" Cousin Joe, J. Lewis; Margery, F. Davenport; Lady Plato, E. Rigl.
- May 26.—(Benefit of Mrs. Gilbert.) "His Last Legs:" O'Callaghan, J. Brougham. . . . Scene from "Lady of Lyons:" Claude, G. Rignold; Pauline, F. Davenport; balcony scene, "Romeo and Juliet:" Fay Templeton, Bijou Heron; scene from "Women of the Day."

Season closed June 28.

PLAYS OF THE THIRD SEASON.

1875.

- September 13.—Opening address, written and spoken by John Brougham. "Saratoga;" Fred Carter, J. Drew; Remington *per se*, J. Moore; Ladington Whist, C. Rockwell; Lucy Carter, Jeffreys Lewis (first appearance); Olivia Alston, Alice Grey; Virginia, E. Rigl; Muffins, K. Holland; Mrs. Gaylover, F. Francis.
- September 18.—\* "Our Boys," comedy in three acts by H. J. Byron: Sir Geoffrey Champneys, C. Fisher; Talbot Champneys, M. Barrymore; Perkyn Middlewick, J. Lewis (and also J. Brougham); Charles Middlewick, D. H. Harkins; Mary Melrose, F. Davenport (and also Jeffreys Lewis); Violet, Jeffreys Lewis (and also May Nunez, first appearance); Miss Champneys, Mrs. Gilbert; Belinda, Sydney Cowell (first appearance).
- October 25.—Engagement of Edwin Booth. "Hamlet:" Polonius, C. Fisher; Ghost, D. H. Harkins; King, F. Hardenberg; Laertes, M. Barrymore; Gravedigger, W. Davidge; Osric, G. Parkes; Horatio, B. T. Ringgold; Guildenstern, J. Drew; Ophelia, Jeffreys Lewis; Queen, A. Grey.
- October 28.—"The Apostate:" Booth as Pescara.
- November 1.—"Richelieu:" Booth as Richelieu.
- November 3.—"Othello." (Repeated with Harkins as Othello and Iago alternately with Booth.)
- November 7.—"Richard II:" Booth (for the first time), Richard; Fisher, Harkins, Barrymore, Hardenberg, Ringgold, Drew, E. Rigl, A. Grey and Mrs. Gilbert.
- November 10.—(Matinee.) "Lady of Lyons:" Claude, Booth; Pauline, F. Davenport.
- November 16.—"King Lear:" Booth as Lear.
- November 17.—(Matinee.) "The Stranger" and "Katherine and Petruchio:" Booth as the Stranger and Petruchio; F. Davenport as Mrs. Haller and Katherine.
- November 22.—"The New Leah," from the German of Mosenthal: Farmer Lorenz, W. Davidge; Joseph, D. H. Harkins; Father Hensius, F. Hardenberg; Dr. Fritz, J. Drew; Jacob, Beekman; Dame Elsie, Mrs. Gilbert; Meenie, Jeffreys Lewis; Mother Grueschen, K. Holland; Frank, Belle Wharton; Rosie, Florence Wood; Little Esther, Belle Finch; Esther, Clara Morris; Martha, A. Grey; Abraham, J. Moore; Nicholas, C. Fisher. (The first appearance of Miss Morris at the new theatre.)



Edwin Booth

December 14.—“Pique,” a drama in five acts by A. Daly; Matthew Standish, C. Fisher; Arthur Standish, D. H. Harkins; Dr. Gossett, J. Brougham; Raymond Lessing, M. Barrymore; Sammy Dymple, J. Lewis; Thorsby Gyll, J. Drew; Ragmoney Jim, F. Hardenberg; Padder, C. Rockwell (and afterward W. Davidge); Little Arthur, Belle Wharton; Mabel Renfrew, F. Davenport; Lucille, E. Rigi; Mary Standish, Jeffreys Lewis; Aunt Dorothy, Mrs. Gilbert; Raitch, S. Cowell; Mother Thames, K. Holland.†

1876.

May 6.—“Money” (benefit of D. H. Harkins): Evelyn, Harkins; Stout, Brougham; Vesey, Davidge; Graves, Fisher; Glossmore, Rockwell; Smooth, Drew; Clara, Georgie Drew (first appearance); Georgiana, S. Cowell; Lady Franklin, F. Davenport.

May 17.—(Benefit of J. Brougham.) “The Serious Family:” Murphy Maguire, Brougham; Charles Torrens, Barrymore; Sleek, Davidge; Frank Vincent, J. Drew; Mrs. Ormsby Delmaine, Fanny Davenport; Lady Sowerby Creamly, Mrs. Gilbert; Mrs. Torrens, Georgie Drew; Emma, S. Cowell. . . . “Pocahontas:” Brougham, Mrs. Gilbert, Vining, Bowers, Hardenberg, S. Cowell, Rockwell, J. Drew. (This bill was repeated for Mr. Davidge’s benefit, May 27.)

May 20.—(Benefit of J. Lewis.) “Charity:” Ted Athelny, Rockwell; Smailey, Jr., Barrymore; Mrs. Vanbrugh, May Howard; Eve, Kate Holland. . . . \* “Weak Women,” comedy in three acts by H. J. Byron: Captain Ginger, J. Lewis; Philip Fanshaw, Harkins; Arthur Medwyn, Rockwell; Dr. Fleming, Davidge; Tootles, J. Drew; Lillian Fanshaw, S. Cowell; Helen, G. Drew; Mrs. Gunn, Mrs. Gilbert.

May 24.—(Benefit of F. Davenport.) “As You Like It:” Rosalind, F. Davenport; Celia, G. Drew; Audrey, S. Cowell; Phœbe, M. Nunez; Hymen, K. Holland; Orlando, Lawrence Barrett; Jaques, E. L. Davenport; Amiens, William Castle; Adam, Fisher; Banished Duke, Harkins; Touchstone, Davidge; Oliver, Barrymore; Le Beau, J. Drew; Sylvius, Rockwell; Corin, Whiting; William, Beekman.

June 3.—(The “Business Manager’s” Benefit.) “Siamese Twins:” Denis O’Glib, Brougham; Simon Slow, Davidge; Forceps, Rockwell; Captain Vivid, J. Drew; Sally, S. Cowell; Marian, M. Nunez. . . . “Frou-Frou:” Gilberte, F. Davenport; Louise, G. Drew; Pauline, S. Cowell; Valreas, Barrymore; Pitou, Rockwell. . . . “Jenny Lind:” Jenny Leatherlungs, F. Davenport; Granby Gag, J. Lewis; Swigitoff Beery, Barrymore; Old Leatherlungs, Whiting.

June 23.—(Afternoon.) “Divorce:” Fanny Ten Eyck, F. Davenport; Lou Ten Eyck, Jeffreys Lewis; Mrs. Ten Eyck, Mary Wells (first appearance); Grace, G. Drew; Flora Penfield, Ida Jeffreys.

*Season closed June 24.*

PLAYS OF THE FOURTH SEASON.

1876.

September 12.—“Money” (in six tableaux): Evelyn, Charles Coghlan (first appearance); Glossmore, Parkes; Blount, Barrymore; the Old Member, J. H. Ring (first appearance); Sharpe, W. Beekman; Frantz, Frank Bennett (first appearance); Clara Douglass, Jeffreys Lewis (also G. Drew); Georgiana, E. Rigi; Lady Franklin, M. Wells.

† “Pique” ran the entire season, and there were no other new incidents, therefore, but the benefit matinees noted.

September 27.—\* "Life," a comedy in four acts, founded on "Le Procès Veauradioux" and another French piece, by Augustin Daly; Schuyler Samples, C. Coghlan; Pony Mutual, J. Lewis; Lynn Leisuresly, C. Fisher; Frank Dodge, M. Barrymore; Harry Gresham, G. Parkes; Nosen Pokis, W. Davidge; Mrs. Masham Mallory, Amy Fawcett (first appearance); Mrs. Brown Boston, Mrs. Gilbert; Thel, E. Rigl; Mrs. Gresham, G. Drew; Mary Ann, M. Wells; Capitola Aurora, S. Cowell; Jenny, Helen Dingleton (first appearance); Chumley Clevert, J. Brougham; Signor Oleri, F. Bennett; Traditi, J. H. Ring; Dash, W. Beekman; Josephine Smith, Elsie Moore (first appearance); Brightstars, Carrie Vinton (first appearance). Ballet led by Bonfanti and Sohlke.

November 18.—"As You Like It;" Rosalind, F. Davenport; Celia, Jeffreys Lewis; Audrey, S. Cowell; Phœbe, M. Nunez; Hymen, Helen Dingleton; Orlando, C. Coghlan; Jaques, C. Fisher; Amiens, W. Castle; Touchstone, W. Davidge; Adam, F. Hardenberg; Oliver, Barrymore; Frederick, Parkes; Banished Duke, Rockwell; Corin, Ring; Sylvius, J. Drew; Le Beau, Bennett; Charles, J. M. Laffin; William, Beekman.

December 5.—"The School for Scandal" (Garrick's Prologue spoken by Jeffreys Lewis); Charles, C. Coghlan; Sir Oliver, Brougham; Sir Harry Bumper, Castle; Joseph, D. H. Harkins; Sir Peter, Fisher; Backbite, Lewis; Crabtree, Hardenberg; Moses, Davidge; Careless, Parkes; Rowley, Ring; Lady Teazle, F. Davenport; Maria, G. Drew; Candour, Mrs. Gilbert; Sneerwell, M. Wells.

December 20.—"The American," a comedy in five acts (taken from "L'Étrangère, of Dumas *fi/s*) by Augustin Daly; Duke de Septmonts, C. Coghlan; Ira Clarkson, J. Lewis; Dr. Remonin, J. Brougham; Mauricean, C. Fisher; Gerard, M. Barrymore; Count de Berncourt, G. Parkes; Calmeron, F. Bennett; M. d'Emeline, Thomas Meagher Francis (first appearance); Allan, Ring; Duchess de Septmonts, F. Davenport; Marchioness de Remières, Mrs. Gilbert; Mrs. Clarkson, Jeffreys Lewis; Mme. d'Emeline, M. Nunez; Mme. Calmeron, C. Vinton.

1877.

January 13.—(Afternoon.) "The Lady of Lyons;" Pauline, F. Davenport; Claude Melnotte, C. Coghlan.

January 15.—"Lemons," a comedy in three acts, from the German "Citronen" of J. Rosen, by Augustin Daly; Jack Penryn, C. Coghlan; Bennie Stark, H. Crisp; Lord Loftus, J. Brougham; Major Gooseberry, J. Lewis; Drummer, F. Hardenberg; John, F. Bennett; Mary Stark, F. Davenport; Elizabeth Victoria Stark, Mrs. Gilbert; Margie, S. Cowell; Bertha, E. Rigl; Annie, C. Vinton; Lady Emma Loftus, Belle Wharton.

March 10.—(Afternoon) "Pique;" (evening) "Hamlet." (Benefit of C. Coghlan.) Coghlan as Hamlet, F. Davenport as Ophelia.

March 12.—"Blue Glass," comedy in three acts from the German of Moser; Estie, F. Davenport; Sophie, E. Rigl; Mrs. Fletcher Bull, Mrs. Gilbert; Millie, S. Cowell; Tom Haven, C. Coghlan; Reginald Haven, J. Drew; General MacThunder, J. Brougham; Colonel Robert Howitzer, C. Fisher; Julius Pappenheim, J. Lewis; Hamlet Anthony Babbits, F. Hardenberg.

March 19.—"London Assurance;" Lady Gay, F. Davenport; Grace, E. Rigl; Pert, S. Cowell; Dazzle, J. Brougham; Charles, C. Coghlan; Max, W. Davidge; Dolly, H. Crisp; Meddle, J. Lewis; Cool, F. Bennett.

March 26.—"The Lady of Lyons;" Claude, C. Coghlan; Beauseant, Crisp; Glavis, J. Drew; Damas, Hardenberg; Pauline, F. Davenport; Mme. Deschappelles, Mrs. Gilbert; Widow Melnotte, Mme. Ponisi (by courtesy of Mr. Wallack).

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Mr. John Drew

- March 31.—“The Princess Royal,” romantic drama in four acts, taken from “L’Officier de Fortune.” Frederick the Great, C. Fisher; Dr. La Metrie, F. Hardenberg; Von Lendorff, W. Davidge; Frederic and Francis Trenck, C. Coghlan; Kerner, J. B. Studley (first appearance); Wolf von Raven, H. Crisp; Spyke, J. Lewis; Noirtier, J. Drew; Princess Amalie, F. Davenport; Agnete, G. Drew; Gitana, S. Cowell.
- May 7.—Engagement of Adelaide Neilson. “Twelfth Night:” Viola, A. Neilson; Olivia, E. Rigl; Maria, S. Cowell; Orsino, H. Crisp; Sebastian, Eben Plympton (first appearance); Malvolio, C. Fisher; Sir Toby, Davidge; Sir Andrew, J. Drew; Clown, Hardenberg.
- May 10.—(Matinee—benefit of Mrs. Gilbert.) “Area Belle,” performed by amateurs. “Lemons.”
- May 14.—“Cymbeline:” Imogen, A. Neilson; Queen, Mrs. Gilbert; Helen, E. Rigl; Cloten, J. Drew; Posthumus, E. Plympton; Belarius, C. Fisher; Guiderius, F. Bennett; Arviragus, Joseph Haworth (first appearance); Iachimo, J. B. Studley; Pisanio, F. Hardenberg; Cymbeline, E. K. Collier (first appearance).
- May 21.—“Romeo and Juliet:” Juliet, A. Neilson; Romeo, E. Plympton.
- May 25.—(Neilson’s benefit.) “The Lady of Lyons:” Pauline, A. Neilson; Claude, C. Coghlan. Balcony scene from “Romeo and Juliet:” Romeo, George Rignold.
- May 26.—(Afternoon—F. Davenport’s benefit.) “The Hunchback:” Julia, A. Neilson; Helen, F. Davenport; Master Walter, E. L. Davenport; Sir Thomas Clifford, C. Coghlan; Modus, E. Plympton. (Evening.) “Vesta,” a drama in five acts, taken from the “Rome Vaincue” of M. Parodi: Posthumia, a blind woman, F. Davenport; Opimia, a vestal, Jeffreys Lewis; Septia, Mrs. Gilbert; Junia, Marion Chester (first appearance); Galla, F. Wood; Fabius, C. Fisher; Lucius, E. K. Collier; Vestaepor, J. B. Studley; Lentulus, Frederick Warde; Ennius, Hamilton Harris; Karso, F. Bennett; Caius, F. Chapman.

*Season closed June 2.*

#### FIFTH SEASON.

1877.

September 4.—“The Dark City,” a play in five acts by Augustin Daly, founded remotely on “Les Compagnons de la Truelle:” Nicholas Vannart, F. Hardenberg; Dudley Arden, M. Barrymore; Old Will Maxwell, C. Fisher; Dolf Roooper, J. B. Studley; Simon Smugsby, J. Lewis; Dicey’s Kitten, W. Davidge; Tommy Kipps, J. Drew; John Mulford, Edwin Varrey (first appearance); Clerk at Station, F. Chapman; Postman, F. Bennett; Sybil Chase, A. Dyas; Rula, Vicomtesse Montfleury, E. Rigl; Belinda Chip, S. Cowell; Mother Hundreds, Mrs. Gilbert; Janine, Sadie Bigelow.

Mr. Daly retired from the management of the theatre September 15. He took his company (including Miss Davenport, John Drew and Maurice Barrymore) on a tour for the remainder of the season, which lasted until May, 1878.

The autumn and winter of 1878 Mr. Daly passed in England, France and Italy, returning to New York the early spring of 1879—first, to present his own adaptation of L’Assomoir (Olympic Theatre, April and May, 1879), in which Miss Ada Rehan made her first appearance under his management; and secondly to refashion and open the present Daly’s Theatre.

# DALY'S THEATRE

1879—1895.

## PLAYS OF THE FIRST SEASON.

1879.

- September 17.—\*“Love's Young Dream:” Charles Fisher, May Fielding, Ada Rehan, George Parkes.
- ... \*“Newport,” by Olive Logan, interspersed with music by Lecocq, De Brille, Lutz and others: Charles Leclercq, William Davidge, Hart Conway, George Parkes, John Drew, Catherine Lewis.
- September 30.—“Divorce,” by Augustin Daly: Alfred Adrianse, Harry Lacy; Captain Lynde, George Parkes; Rev. Harry Duncan, John Drew; De Wolf De Witt, Wm. Davidge; Templeton Jitt, Charles Leclercq; Mr. Burrit, Charles Fisher; Judge Kemp, John Moore; Dr. Lang, J. P. Brien; Jim, Frank Bennett; Mrs. Ten Eyck, Mrs. Charles Poole; Miss Lou Ten Eyck, Ada Rehan; Miss Fanny Ten Eyck, Helen Blythe; Mrs. Judge Kemp, Miss Sydney Nelson; Grace, Margaret Lanner; Flora Penfield, Regina Dace; Mollie, Maggie Harold.
- October 18.—\*“Wives,” by Bronson Howard, freely rendered from two of Molière's masterpieces: Arnolphe, Charles Fisher; Scanarelle la Marre, Wm. Davidge; Viscomte Ariste, George Morton; Chrisalde, John Drew; Horace de Chateauroux, Harry Lacy; Capt. Pieremonte, George Parkes; Dorval, Hart Conway; Alain, Chas. Leclercq; Agnes, Catherine Lewis; Isabelle de Nesle, Ada Rehan; Leonora de Nesle, Margaret Lanner; Lizette, Margaret Harold; Georgette, Sydney Nelson.
- November 12.—(Matinee.) “Fernande,” by Augustin Daly, arranged from Sardou: Marquis André, Harry Lacy; G. Parkes, C. Leclercq, J. Drew; Fernande, May Fielding; Georgette, Ada Rehan; Mme. La Brienne, Estelle Clayton.
- November 26.—(Matinee.) “Man and Wife,” by Augustin Daly: Geoffrey Delamayn, G. Morton; Brinkworth, J. Drew; C. Leclercq, W. Davidge; Helen Blythe, Mabel Jordan, Estelle Clayton.
- November 29.—\*“An Arabian Night,” a new comedy in four acts by Augustin Daly, adapted from the German of Von Moser: Alex. Sprinkle, J. Drew; Herbert Rembrandt, H. Lacy; Uncle Major, W. Davidge; Lafayette Moodie, G. Parkes; “Signor” Hercules Berrown, C. Leclercq; Mrs. Louise Sprinkle, Margaret Lanner; Kate Sprinkle, Ada Rehan; Mrs. Weebles, Mrs. Chas. Poole; Rosa Mayblown, Catherine Lewis.
- December 3.—(Matinee.) “Man and Wife.” (Cast as before.)
- December 17.—(Matinee.) “Divorce.” (Cast as before.)
- 1880.
- January 28.—\*“The Royal Middy,” a musical comedy adapted from “Der Seeceadett” of Richard Genee, by Edward Mollenhauer and Fred. Williams: Don Lamberto, Alonzo Hatch; Don Januario, Hart Conway; Don Domingos, Charles Leclercq; Capt. Noserbeto, Charles Fisher; Marie Francesca, Queen of Portugal, May Fielding; Fanchette, Catherine Lewis; Donna Antonina, Ada Rehan.

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## DALY'S THEATRE,

1111 Broadway and Thirteenth Street.

WEDNESDAY, SEPTEMBER 17, 1879.

### OPENING NIGHT

THE PRODUCTIONS COMPANY.

For the Opening Night, Wednesday, September 17, 1879, and Every Evening at 8 o'clock.

MATINEE SATURDAY AT 2 o'clock.

## NEWPORT

ACT I  
ACT II  
ACT III

### SYNOPSIS OF MUSIC IN ACT I

ACT II  
ACT III

## LOVE'S YOUNG DREAM

ACT I  
ACT II  
ACT III

### OFFICE

WEDNESDAY, OCTOBER 1

## DIVORCE

THE PRODUCTIONS COMPANY.

April 10.—\*“The Way We Live,” a comedy based on the German of l'Arronge, by Augustin Daly: Major Sidney Lincoln, Charles Fisher; Clyde Monogramme, John Drew; Frederic Van Schaick, Harry Lacy; Rutherford De Peck, George Parkes; Bryan O'Dodd, Charles Leclercq; Little Georgie, Lillie Waters; Cherry Monogramme, Ada Rehan; Mrs. Regina Van Schaick, Mrs. Charles Poole; Harriet Langley, May Fielding; Teckle O'Dodd, Maggie Harold.

April 27.—“The Royal Middy:” Don Lamberto, Alonzo Hatch; Don Januario, J. E. Brand (first appearance); Marie Francesca, May Fielding; Fanchette, Catherine Lewis; Donna Antonina, Sara Lascelles.

April 28.—(Matinee.) “The Way We Live.” (Cast as before.)

April 30.—“A Modern Arabian Night.” (Cast as before.)

*Season closed May 1.*

PLAYS OF THE SECOND SEASON, 1880-81.

1880.

August 18.—\* “Tiote,” by Augustin Daly: J. Drew, H. Lacy, G. S. Robinson, C. Leclercq, Emily Rigl, Fanny Morant, Ada Rehan.

September 23.—\* “Our First Families,” comedy by Edgar Fawcett: James Lewis, J. Drew, C. Fisher, C. Leclercq, Laura Joyce, Fanny Morant, Mrs. G. H. Gilbert, Ada Rehan.

November 9.—\* “Needles and Pins,” comedy by Augustin Dalv, based on Rosen: J. Lewis, C. Fisher, J. Drew, Fanny Morant, Mrs. Gilbert, Ada Rehan, May Fielding.





1881.

January 18.—\* "Zamina, or the Rover of Cambaye," comic opera by Augustin Daly, after the German of Genée: Digby Bell, May Fielding, Ada Rehan, Harry Lacy, J. Lewis, C. Leclercq, Laura Joyce, and a troupe of Nautch Dancers and East Indian jugglers.

February 14—"Needles and Pins." (Cast as before.)

March 5.—\* "Cinderella at School," a musical comedy by Woolson Morse: Harry Lacy, C. Leclercq, J. Lewis, May Fielding, Laura Joyce, Ada Rehan, Mrs. Gilbert.

*Season closed April 30.*

PLAYS OF THE THIRD SEASON, 1881-82.

1881.

August 9.—"Cinderella at School:" H. Macdonough, Digby Bell, C. Leclercq, May Fielding, Laura Joyce, Ada Rehan.

September 7.—\* "Quits," a comedy in four acts by the authors of "Needles and Pins:" W. J. Le Moyne, J. Lewis, J. Drew, D. Bell, Laura Joyce, Mrs. Gilbert, Ada Rehan.

October 5.—\* "Americans Abroad," a play in four acts by Edgar Fawcett: J. Lewis, J. Drew, W. J. Le Moyne, D. Bell, Mrs. Gilbert, May Fielding, Ada Rehan, Helen Bancroft.

October 22.—\* "Royal Youth," a comedy in five acts by Augustin Daly from the elder and younger Dumas: J. Drew, C. Leclercq, Miss Virginia Brooks, Geo. Vandenhoff, Jr., D. Bell, Mrs. Gilbert, Ada Rehan.

October 29.—(Matinee.) "Frou-Frou," by Augustin Daly: Agnes Leonard, Ada Rehan, Mrs. Gilbert, Miss Denin, H. M. Pitt, J. Lewis, G. Parkes, W. J. Le Moyne.

November 3.—"Cinderella at School." (Cast as before.)

November 10.—\* "The Passing Regiment," a play in five acts by Augustin Daly, from Moser and Schönthan: W. J. Le Moyne, Mrs. G. H. Gilbert, Ada Rehan, C. Leclercq, J. Lewis, G. Parkes, D. Bell, May Fielding, J. Drew.

1882.

February 6.—\* "Odette," a play in four acts by Augustin Daly, from the French of V. Sardou: H. M. Pitt, J. Drew, J. Lewis, Henry Miller, G. Vandenhoff, G. Parkes, C. Leclercq; Odette, Ada Rehan; Bijou Heron, May Fielding, Mrs. Gilbert.

April 13.—\* "Gironette," a musical comedy in three acts, by Robt. Stoepel and Fred Williams, from Coedes, Dennery and Bocage: Wm. Gilbert, Sig. Montegriffo, May Fielding, Francesca Guthrie.

*Season ended May 20.*

PLAYS OF THE FOURTH SEASON, 1882-83.

1882.

August 9.—"The Passing Regiment." (Cast as before.)

September 5.—\* "Mankind," a play in five acts by Paul Merritt and George Conquest: Groadge, C. Leclercq; Peter Sharpley, W. J. Le Moyne: G. Parkes, Wm. Gilbert, Florence Elmore, Hattie Russell.

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"Seven-Twenty-Eight"

October 10.—\* "The Squire," a play in three acts by A. W. Pinero: C. Fisher, J. Drew, J. Lewis, Wm. Gilbert, Ada Rehan (Kate Verity); Virginia Dreher, May Fielding.

November 25.—\* "Our English Friend," a comedy in four acts by the authors of "An Arabian Night" and "The Passing Regiment;" J. Drew, Virginia Dreher, J. Lewis, Mrs. Gilbert, Ada Rehan, Wm. Gilbert, May Fielding, C. Fisher.

1883.

January 15.—"She Would and She Would Not," by Colley Cibber: Don Manuel, C. Fisher; Don Philip, J. Drew; Trapanti, J. Lewis; Landlord, Wm. Gilbert; Donna Hypolita, Ada Rehan; Donna Rosara, Virginia Dreher.

February 24.—\* "Seven-Twenty-Eight," a comedy in four acts by Augustin Daly, from Schönthan: Corliss, J. Drew; Bargiss, J. Lewis; Tamburini, Wm. Gilbert; Snap, C. Leclercq; Mrs. Hypatia Bargiss, Mrs. G. H. Gilbert; Dora Hollyhock, Virginia Dreher; Flos, Ada Rehan; Betsy, May Fielding.

*Season closed April 7.*

PLAYS OF THE FIFTH SEASON, 1883-84.

1883.

August 23.—Preliminary Season. \* "Heart and Hand," a comic opera in three acts from the French of Nuyttier and Beaumont, music by Lecocq; King of Aragonia, J. H. Ryley; Don Mosquitos, H. W. Montgomery; Micaela, Marie Conron; Dona Scholastica, Rosa Cook.

October 2.—\* "Dollars and Sense," a comedy in three acts by Augustin Daly, from l'Arronge: Pierce Tremont, C. Fisher; Eliphalet Lamb, J. Lewis; Briggs, C. Leclercq; Griggles, W. H. Thompson; Latimer, J. Drew; Phronie, Ada Rehan; Mrs. Tremont, May Fielding; Mrs. Briggs, Virginia Dreher; Mrs. Lamb, Mrs. Gilbert.

December 5.—\* "Girls and Boys," a comedy in three acts by A. W. Pinero: Solomon Prothero, J. Lewis; Papworth, C. Fisher; Billy Sunnocks, Bijou Fernandez; Jenny Kibble, Ada Rehan.

December 12.—"Seven-Twenty-Eight." (Cast as before.)

1884.

February 16.—\* "The Country Girl," adapted from David Garrick's comedy in three acts, altered from Wycherley's "Country Wife;" Peggy, Ada Rehan; Moody, C. Fisher; Belleville, J. Drew; Sparkish, G. Parkes; Althea, Virginia Dreher; Lucy, Helen Leyton; Harcourt, Yorke Stephens.

March 12.—\* "Red Letter Nights," an eccentric comedy in four acts by Augustin Daly, from Jacobson: J. Lewis, J. Drew, George Parkes, W. J. Gilbert, C. Fisher, Mrs. G. H. Gilbert, Ada Rehan, Virginia Dreher, May Fielding and May Irwin.

April 17.—"The Country Girl," matinee benefit for the Actors' Fund.

April 17.—"Red Letter Nights."

*Season closed April 10.*

PLAYS OF THE SIXTH SEASON, 1884-85.

1884.

- October 7.—\* "A Wooden Spoon," a comedy in four acts by Augustin Daly, from Schönthan: J. Lewis, Otis Skinner, J. Drew, C. Leclercq, Wm. Gilbert, C. Fisher, Mrs. G. H. Gilbert, Ada Rehan, Edith Kingdon.
- November 15.—\* "Lords and Commons," a play in four acts by A. W. Pinero: Otis Skinner, J. Drew, Ada Rehan, Mrs. Gilbert, Virginia Dreher.
- November 25.—\* "Love on Crutches," a comedy in three acts by Augustin Daly, based on a German piece by Heinrich Stobitzer: Sydney Austin, J. Drew, Guy Roverly, Otis Skinner; Quattles, J. Lewis; Armis Austin, Ada Rehan; Eudoxia Quattles, Mrs. Gilbert; Mrs. Gwynn, Edith Kingdon.

1885.

- February 7.—\* "The Recruiting Officer," by George Farquhar, arranged in three acts by Augustin Daly: Capt. Plume, J. Drew; Sergt. Kite, J. Lewis; Capt. Brazen, G. Parkes; Justice Balance, C. Fisher; Worthy, Otis Skinner; Appletree, F. Bond; Melinda, Miss Dreher; Sylvia, Ada Rehan.
- February 24.—"She Would and She Would Not." (Cast as previous season.)
- February 28.—"The Country Girl." (Cast as before.)
- March 4.—\* "A Night Off," a comedy in four acts, based on Schönthan: Justinian Babbitt, J. Lewis; Harry Damask, Otis Skinner; Jack Mulberry, J. Drew; Lord Mulberry, C. Fisher; Prowl, F. Bond; Zantippa Babbitt, Mrs. Gilbert; Nisbe, Ada Rehan; Angelica, Miss Dreher; Molly, May Irwin.
- April 21.—(Engagement of Clara Morris.) \* "Denise," by Augustin Daly, from Alexander Dumas: Denise, Clara Morris; Martha, Bijou Heron; Clarisse, Blanche Thorne; Mme. de Thansette, Effie Germon; Mme. Brissot, Mrs. Whiffen; André, Jos. Haworth; Fernand, A. I. Lipman.

*Season closed May 9.*

PLAYS OF THE SEVENTH SEASON, 1885-86.

1885.

- October 7.—\* "The Magistrate," farce in three acts by A. W. Pinero: J. Lewis, C. Fisher, J. Drew, Otis Skinner, Hamilton Bell, F. Bond, W. Gilbert; Agatha Posket, Ada Rehan (Mrs. Posket); Miss Dreher, Edith Kingdon.
- December 9.—"A Night Off." (Cast as before.)

1886.

- January 14.—\* "The Merry Wives of Windsor:" Falstaff, C. Fisher; Shallow, J. Moore; Slender, J. Lewis; Ford, J. Drew; Page, Otis Skinner; Pistol, G. Parkes; Bardolph, H. Roberts; Mistress Ford, Ada Rehan; Mistress Page, Virginia Dreher; Annie Page, Edith Kingdon; Mistress Quickly, Mrs. G. H. Gilbert.
- February 13.—"She Would and She Would Not." (Cast as before.)
- February 18.—"The Country Girl." (Cast as before.)  
Preceded by "A Sudden Shower," in one act, from the French, by Augustin Daly: Christopher Peechick, J. Lewis; Triphena Skrimp, Mrs. G. H. Gilbert.



Miss Rehan as Peggy



Miss Rehan as Katherine

February 24.—\* "Nancy and Company," a comedy in four acts by Augustin Daly, based on the German of Rosen: Ebenezer Griffing, J. Lewis; Kiefe O'Kiefe, J. Drew; Capt. Renseller, Otis Skinner; Tippy Brasher, W. Gilbert; Mrs. Huldah Dangery, Mrs. G. H. Gilbert; Oriana, Miss Dreher; Daisy, Edith Kingdon; Nancy Brasher, Ada Rehan.

*Season closed May 1.*

PLAYS OF THE EIGHTH SEASON, 1886-87.

1886.

October 5.—\* "After Business Hours," a comedy in four acts by Augustin Daly, based on the German of Blumenthal: J. Drew, J. Lewis, G. Parkes, C. Fisher, Ada Rehan, Mrs. G. H. Gilbert, May Irwin.

November 16.—\* "Love in Harness," an eccentric comedy in three acts by Augustin Daly, from a piece by Albin Valabregue: C. Fisher, J. Lewis, J. Drew, Otis Skinner, Mrs. G. H. Gilbert, Ada Rehan, Miss Dreher.

1887.

January 18.—\* "The Taming of the Shrew" (first representation in America, with the Induction): A. Lord, Geo. Clarke; Christopher Sly, Wm. Gilbert; Page, W. Collier; Baptista, C. Fisher; Lucentio, Otis Skinner; Petruchio, J. Drew; Gremio, C. Leclercq; Tailor, G. Parkes; Tranio, F. Bond; Hortensio, Joseph Holland; Katherine, Ada Rehan; Bianca, Virginia Dreher; Curtis, Mrs. G. H. Gilbert; Widow, Jean Gordon.

*The Regular Season closed April 30.*

NOTE.—A Supplementary Season of four weeks, then ensued, in which Mr. Wallack's company played "The Romance of a Poor Young Man," and closed the career of Mr. Lester Wallack as manager, and terminated the existence of Wallack's company.

PLAYS OF THE NINTH SEASON, 1887-88.

1887.

October 5.—\* "Dandy Dick," an eccentric comedy in four acts by A. W. Pinero: C. Fisher, Geo. Clarke, J. Drew, Otis Skinner, J. Lewis, Ada Rehan, Miss Dreher.

November 1.—\* "The Railroad of Love," a comedy in four acts by Augustin Daly, based on the German of Von Schönhan and Kadelburg: Gen. Everett, C. Fisher; Lieut. Everett, J. Drew; Phenix Scuttleby, J. Lewis; Judge Van Ryker, C. Leclercq; Emmidge, Geo. Clarke; Benny Demaresq, Otis Skinner; Valentine Osprey, Ada Rehan; Mrs. Eutydia Laburnum, Mrs. G. H. Gilbert; Viva Van Riker, Phoebe Russell.

1888.

January 31.—\* "A Midsummer Night's Dream:" Theseus, Joseph Holland; Egeus, C. Fisher; Lysander, Otis Skinner; Demetrius, J. Drew; Quince, C. Leclercq; Bottom, J. Lewis; Flute, Wm. Gilbert; Lung, Frederic Bond; Hypolita, Miss Phoebe Russell; Helena, Ada Rehan; Hermia, Virginia Dreher; Titania, Effie Shannon; Oberon, Alice Hood; Puck, Bijou Fernandez.

*Season closed April 7.*

PLAYS OF THE TENTH SEASON, 1888-89.

1888.

- October 9.—\*“The Lottery of Love,” an eccentric comedy in three acts by Augustin Daly, from the French of Alexander Bisson: Adolphus Doubledot, J. Drew; Benjamin Buttercorn, J. Lewis; Capt. Sam Merrimac, George Clarke; Tom Dangerous, F. Bond; Mrs. Zenobia Sherramy, Mrs. G. H. Gilbert; Diana, Sara Chalmers; Ann Eliza, Kitty Cheatham; “Jo,” Ada Rehan.
- October 30.—\*“The Wife of Socrates,” a one-act comedy by Hon. Justin Huntley McCarthy (preceding “The Lottery of Love”): Socrates, Chas. Wheatleigh; Charmides, Jos. Holland; Xantippe, Ada Rehan.
- December 17.—“Popping the Question” (preceding “The Lottery of Love”): Mr. Primrose, J. Lewis; Miss Biffin, Mrs. G. H. Gilbert; Miss Winterblossom, Rose Eyttinge.
- December 26.—“Rehearsing a Tragedy,” one-act eccentricity, based on Sheridan’s “The Critic” (after “The Lottery of Love”): Mr. Puff, J. Drew; the Earl of Leicester, George Clarke; Don Ferolo Whiskerandos, J. Lewis; Tilburina, Ada Rehan.

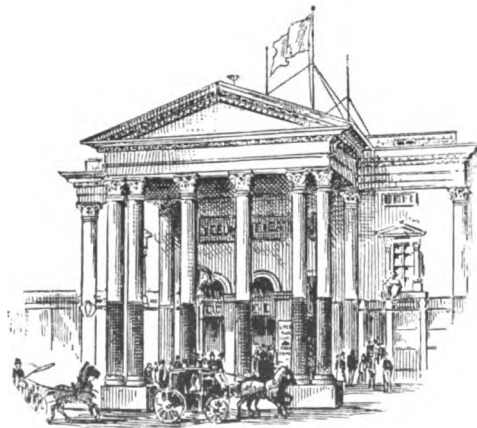


Charles Wheatleigh

1889.

- January 8.—\*“The Inconstant; or, The Way to Win Him:” Old Mirabel, C. Fisher; Young Mirabel, J. Drew; Capt. Duretette, George Clarke; Oriana, Ada Rehan; Bizarre, Kitty Cheatham; Lamorce, Jean Gordon.
- February 5.—\*“An International Match,” a comedy in four acts by Augustin Daly, from the German of F. von Schönthan: C. Fisher, J. Drew, J. Lewis, Mrs. G. H. Gilbert, Ada Rehan.
- March 7.—“The Taming of the Shrew.” (Cast as before.)
- March 28.—\*“Samson and Delilah,” an eccentric comedy in three acts by Augustin Daly, adapted from A. Bisson: George Clarke, J. Lewis, J. Drew, F. Bond, C. Leclercq, Ada Rehan, Mrs. Gilbert, Kitty Cheatham.
- April 25.—“A Night Off.” (Cast as before.)
- April 26.—“The Squire.” (Cast as before.)
- April 27.—“Seven-Twenty-Eight.” (Cast as before.)

*Season ended April 27.*



Lyceum Theatre. London

PLAYS OF THE ELEVENTH SEASON, 1889-90.

NOTE.—During this season Mr. Daly gave a series of ten subscription Tuesdays, at which the favorite old plays of previous seasons were given. These are not noted below.

1889.

- October 2.—\* "The Golden Widow," a comedy in three acts by Augustin Daly, from the French of Victorien Sardou: J. Lewis, J. Drew, Sidney Herbert, Wm. Hamilton, Ada Rehan, Sara Chalmers, Mrs. Gilbert.
- October 22.—\* "The Great Unknown," an eccentric comedy in three acts by Augustin Daly, from the German of Schönthan and Kadelburg: J. Lewis, J. Drew, Wilton Lackaye, Ada Rehan, Isabel Irving, Mrs. Anne Yeamans; Aunt Penelope, Mrs. G. H. Gilbert.
- December 17.—\* "As You Like It:" The Banished Duke, C. Wheatleigh; Jaques, Geo. Clarke; Orlando, J. Drew; Touchstone, J. Lewis; Hymen, Kitty Cheatham; Rosalind, Ada Rehan; Audrey, Isabel Irving.

1890.

- February 12.—\* "A Priceless Paragon," a comedy in three acts by Harry Paulton, adapted from Sardou's "Belle Maman:" Ada Rehan, Isabel Irving, J. Drew, J. Lewis, Mrs. Gilbert.
- February 25.—(Preceding "A Priceless Paragon.") \* "The Prayer" (first time on any stage); one-act episode adapted by Maurice F. Egan from François Coppée: Rose, Ada Rehan; The Old Priest, C. Wheatleigh.
- March 5.—"Midsummer Night's Dream." (Cast as before.)
- March 21.—"The Taming of the Shrew." (Cast as before.)



Foyer, Daly's Theatre, New York

March 26.—\* "Miss Hoyden's Husband," a version of Sheridan's "Trip to Scarborough," compressed into one act by Augustin Daly; Young Fashion, Geo. Clarke; Miss Hoyden, Ada Rehan.



"Seven-Twenty-Eight"

bert; Baroness Bouranef, Ada Rehan; Faith Rutherell, Isabel Irving; Winny Rutherell, Kitty Cheatham.

... "Haroun Al Raschid and His Mother-in-Law," a farcical comedy in three acts by Sidney Grundy, from the German of Von Moser: J. Drew, Sara Chalmers, Mrs. G. H. Gilbert, Isabel Irving, Kitty Cheatham.

April 11.—"Seven-Twenty-Eight." (Cast as before.)

*Season closed April 11.*

PLAYS OF THE TWELFTH SEASON,  
1890-91.

1890.

October 7.—\* "New Lamps for Old," an eccentric comedy in three acts by Jerome K. Jerome: J. Drew, Burr McIntosh, J. Lewis, Mrs. G. H. Gilbert, Ada Rehan.

October 28.—\* "The Last Word," a comedy in four acts by Augustin Daly, adapted from the German of Von Schönthan: The Secretary, George Clarke; Harry Rutherell, J. Drew; Prof. Richard Rutherell, C. Wheatleigh; Alexander Airey, J. Lewis; Bouranef, Sydney Herbert; Baroness Bouranef, Ada Rehan; Faith Rutherell, Isabel Irving; Winny Rutherell, Kitty Cheatham.

1891.

January 20.—\* "The School for Scandal." Sir Peter Teazle, C. Wheatleigh; Sir Oliver Surface, Henry Edwards; Sir Benj. Backbite, Sydney Herbert; Joseph Surface, George Clarke; Charles Surface, J. Drew; Moses, J. Lewis; Lady Teazle, Ada Rehan; Mrs. Candour, Mrs. G. H. Gilbert; Maria, Isabel Irving.

March 3.—\* "The Prodigal Son," a play without words, or comedy pantomime, by Michel Carre, Jr., music by Andre Wormser. Adapted by Augustin Daly; Pierrot, the Prodigal, Ada Rehan; Pierrot, the father, C. Leclercq; Mme. Pierrot, Mrs. Gilbert; Virginie, Isabel Irving.

March 9.—"A Night Off." (Cast as before.)

March 28.—\* "Love's Labour's Lost," arranged in four acts by Augustin Daly: King of Navarre, J. Drew; Biron, George Clarke; Don Adriano, Sydney Herbert; Nathaniel, C. Leclercq; Holofernes, Henry Edwards; Costard, J. Lewis; Princess of France, Ada Rehan; Rosaline, Edith Crane; Jacquenetta, Kitty Cheatham.

April 11.—"The Railroad of Love."

*Close of the Season.*

PLAYS OF THE THIRTEENTH SEASON, 1891-92.

1891.

- November 25.—“The Taming of the Shrew.” (Cast as before, except John Craig as Lucentio; Charles Wheatleigh as Sly, and George Lesoir as the Page.)
- December 2.—“The School for Scandal.” (Cast as before, except Eugene Jepson as Sir Oliver Surface.)
- December 10.—“The Last Word.” (Cast as before, except with Eugene Jepson as Moses Mossop.)
- December 22.—“As You Like It:” Duke, Eugene Jepson; Hymen, Marie Shotwell.

1892.

- January 12.—\*“The Cabinet Minister,” an eccentric comedy in four acts by A. W. Pinero: Geo. Lesoir, J. Lewis, Tyrone Power, John Drew, Mrs. G. H. Gilbert, Percy Haswell, Hobart Bosworth.
- January 19.—“Nancy and Company.” (Cast as before.)
- February 9.—\*“Love in Tandem,” a new eccentric comedy in three acts by Augustin Daly, from a work by Bocage and De Courcy: Ada Rehan, J. Drew, J. Lewis, Kitty Cheatham, Edith Crane.
- March 17.—\*“The Foresters,” poetic comedy in four acts by Lord Tennyson (first time on any stage), with music by Sir Arthur Sullivan: Richard Cœur de Lion, George Clarke; Robin Hood, J. Drew; Little John, Herbert Gresham; Friar Tuck, Eugene Jepson; Kate, Miss Cheatham; Maid Marian, Ada Rehan.
- April 23.—(In celebration of Shakespeare's birthday.) “As You Like It.” (Cast as before.)

PLAYS OF THE FOURTEENTH SEASON, 1892-93.

1892.

- October 6.—“Little Miss Million,” a comedy in four acts by Augustin Daly, adapted from the German of Blumenthal: J. Lewis, Ada Rehan, Arthur Bouchier, H. Gresham, Adelaide Prince.
- October 18.—“Dollars and Sense.” (Cast as before.)
- November 29.—“The Hunchback:” Master Walter, George Clarke; Sir Thomas Clifford, Arthur Bouchier; Modus, Creston Clarke; Master Wilford, Jas. Hackett; Helen, Isabel Irving; Julia, Ada Rehan.

1893.

- January 3.—\*“The Knave,” an original one-act study of mediæval life, by Miss Clo Graves: Mockworld, Ada Rehan.
- . . . . . “The Belle's Stratagem,” arranged in three acts: Doricourt, Arthur Bouchier; Old Hardy, J. Lewis; Mrs. Ogle, Adelaide Prince; Letitia Hardy, Ada Rehan.
- January 17.—“The School for Scandal.” (Cast as before, with Arthur Bouchier as Charles.)

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January 24.—"The Foresters." (Cast as before, with Arthur Bouchier as Robin Hood.)  
 February 7.—"The Taming of the Shrew," with Geo. Clarke as Petruchio.  
 February 21.—\* "Twelfth Night:" Orsino, Creston Clarke; Sebastian, Sydney Herbert; Sir Toby Belch, J. Lewis; Aguecheek, H. Gresham; Antonio, C. Wheatleigh; Malvolio, George Clarke; Clown, Lloyd Daubigny; Countess Olivia, Adelaide Prince; Maria, Catherine Lewis; Viola, Ada Rehan.

*Season closed April 8.*

THE SEASON OF 1893-94

Was spent in London at Daly's Theatre (opened June 27th, 1893), the closing performance being given May 7, 1894, when "Twelfth Night"—(Miss Rehan as Viola)—received its 111th representation.





Miss Rehan as Pierrot



MR. DALY, 1880



## AUGUSTIN DALY

—  
BY JOHN TALBOT SMITH  
—

For thirty years the most noted and successful manager of his day has been laboring in the field which nature and taste urged him to enter almost at the beginning of his career. Much has been written of him within the last decade, mostly of a contradictory character; but friends and enemies agree that for tireless activity, lofty standard, and fruitful labors, Augustin Daly is not only the greatest theatrical manager in the United States, but probably in the world. He has united in himself the offices of dramatist, adapter, stage manager and business man, trained an entire school of actors, built up a fortune, and carried through financial enterprises which might easily take up the time of a clever financier; and he has done this between his thirtieth and his sixtieth year, preserving up to this moment a youthfulness of appearance, expression and spirit which belongs only to well-regulated men of forty.

It is perhaps superfluous to describe a career so well known to the community; but in order that readers may get an idea of its energy and activity, a bare summary of what Augustin Daly has accomplished in the last quarter of a century will not come amiss. So varied and numerous, so original and successful have

been his enterprises, that a summary is difficult for the writer and in a measure unjust to the manager. Daly has always been far ahead of his day. In consequence it has been his hard lot not only to write and adapt plays, but also to train actors, build theatres, collect and educate audiences; in a word, to create a whole order of things which would meet the requirements of his own standard, and which did not exist before him.

He began his career as a journalist, became in time an adapter of plays, then turned dramatist himself, and so mounted the managerial throne. As a playwright he had remarkable success. His sensational melodramas "Under the Gaslight" and "A Flash of Lightning" held the stage for many years, and provided him with the means to carry out his first great enterprises; and both possessed such vitality as to be the source of many profitable imitations. The former play is still on the stage, a great favorite with small companies. In a frontier play called "Horizon" he used the character of the American Indian with better effect than either dramatist or novelist has used it before or since; in "Pique" and "Divorce" he won two of the great successes accorded to American dramatists; he was the first to dramatize and stage "Griffith Gaunt," by Charles Reade, "Norwood," from Henry Ward Beecher's facile pen, Dickens's "Pickwick Papers," and Wilkie Collins's "Man and Wife." From the sentimental drama of France and the farcical comedy of Germany he has made two score adaptations for his various companies; and into all these dramatizations and adaptations he has put so much of his own work, his own methods, his own personality, that they enjoy an originality not usual in works of this kind.

It would take a comfortable volume to describe adequately this one department of his activities. In presenting his plays to the public he made the name and career of many famous actors of this and an earlier day. The list is long; such stars as Agnes Ethel, Clara Morris, Fanny Davenport, Edith Kingdon (now Mrs. George Gould), Kate Claxton, Bijou Heron, Ada Dyas, Mrs. Scott-Siddons, Emily Rigl, Catherine Lewis, Sara Jewett, Isabel Irving, and Ada Rehan, with a host of minor abilities, made

their entrance into fame's temple under his tuition and training. Actors of such merit as George Clarke, Louis James, James Lewis, John Drew, Charles Coghlan, Charles Richman, with many others, received their earliest training from him; until it has become a recognized fact with managers and actors that a schooling under Daly means talent in the actor and perfect development of that talent. The careers of the people just mentioned have been so conspicuous and successful that readers can learn from them the value of that training which Daly lavished on his company of actors.

While writing and adapting plays, and training his actors, he was deeply concerned with the business management. In this respect he has suffered all the reverses and enjoyed the triumphs that accompany the rise of any financier to public confidence; and if his hair is not yet white from anxieties of this sort, it is a tribute to the strong will and resourceful ingenuity which found a way out of every difficulty. The sum and test of his achievement in this department was the establishment of his London theatre, now in existence some years, and in spite of tremendous difficulties giving each year greater promise of permanency. It was a characteristic achievement, accomplished not alone by money and the reputation of his company, which could hardly carry an American enterprise near to the hearts and pockets of our chilly well-wishers in England.

It was not a mere financial venture. Its artistic significance to American dramatic art was of greater importance. The foreign dramatic artist used to think it a condescension to act in America—an illumination at the same time of the Americans. Daly's company in London, Paris and Berlin, with its finished performances of Shakespearean comedy and German farce, brought many a wrinkle to the brow of European conceit.

Such, in briefest outline, is the material side of Mr. Daly's career for the past thirty years. The experienced can easily calculate the vast amount of labor involved in the writing, adapting and staging of seventy distinct productions of his own, in staging two score plays by other authors, in preparing and staging

twenty-two comedies, and in reviving fifteen Shakespearean comedies and tragedies—in round numbers one hundred and fifty different and mostly difficult pieces within the period of thirty years. Add to this numerical statement the Daly method of preparing these plays, the splendor of presentation, the infinite pains in choosing and training the actors, the originality of thought expended on each production, and one has a fair idea of the engrossing labors of those three decades.

The personality of the man who has accomplished so much is not well known even in the dramatic profession, a proof of which is the legendary lore already blooming about his name. A thousand stories are told of Daly for which no legitimate parcentage can be found. The critics praise and abuse him by turns, his actors are either mildly laudatory or grimly silent, playwrights seem to fight shy of him, and his brother managers, being for the most part his imitators, and not infrequently poachers on his preserves, are as discreet in speaking of him as he is silent about them.

Besides the legends in circulation in dramatic circles, there is an occasional outburst of controversy among the more vehement critics; but Mr. Daly pursues his career and his ideas in absolute silence, and as a result the general world knows very little of him except what it learns through his successes and failures on the stage. He has kept up this admirable reticence, and still more admirable eloquence of good deeds, for three decades. It may be surmised that he will be thus reticent and thus eloquent to the end.

To meet him for the first time after forming a mental picture of him from his profession and his achievements means a rather pleasant surprise. He looks like the ideal poet rather than the successful manager; tall, slender, well-proportioned, graceful and nervous in movement, self-possessed in repose; face delicate in outline, thoughtful and serious in expression; hard as a flint in business moments; flexible, mischievous, humorous in social moments; dreamy and sad in repose, indicating the rare combination of business ability and poetic power. Almost sixty, he looks no older than a scholarly man of forty, and the average acute

observer would take him for a college professor of the most intellectual sort. He is undoubtedly ambitious; his energy has been proved, and he is probably impatient and irritable in the immediate labor of reaching a goal, as one mostly finds the brainy and energetic. His love of retirement is as much the result of his methods of work as of his temperament, but the latter is largely a determining cause. In the early days, when a large display of his personality might have been advantageous, he remained steadily in the background; and at this moment he finds it quite difficult to control his nerves when called upon to address an audience from his own stage, in response to enthusiastic greetings.

Adversity in his early career and deep domestic sorrow in the days of his triumph have thoroughly chastened his great success in life. No capable and thoughtful man but is all the better for both adversity and grief, which in Augustin Daly's case have not lessened his activity, and have perhaps elevated his standard of thought and labor. As can be suspected, it is much easier to deal with him as a neighbor than as a manager, and this accounts, perhaps, for the diversity of opinion about him.

His immense labors have not shortened his life, nor lessened his interest in the future, and he is as busy to-day extending the great influence acquired in his career as if he were but at the beginning. He loves work. He has seen many of his early dreams realized. His position as the most original, successful and high-minded manager in America is assured. He has no rival among all his imitators, nor among his peers. Better than all this, he is now, as he has been from the start, an abounding and potent force for good. How he came to reach this fine position, unique in the dramatic world, is more truly the history of his career than any chronological account or detailed description of his productions could be. The source of his influence is that from the commencement he strove for the best, and his standard was very high.

We all remember the dubious reputation which hung about the theatre thirty years ago. It was in fear and trembling that



the young stole within its unhallowed precincts, half dreading a manifestation of infernal powers, or of the flames that encompassed infernal existence. There was more diabolism to be found in the theatre of that day than the eye could see, and Augustin Daly was the first to make war upon and to destroy it. The *demi-monde* made the theatre their chamber of commerce, their spider's web for the unwary fly; and the unsavory class known as the men-about-town sought out in it the victims of their leisure hours.

The evil was universal, and well known to managers, who mostly feared to do battle with it, until Daly showed the way by inviting a struggle which ended in the complete withdrawal of the pleasure-mongers from the theatres which he controlled. It was a sharp contest, but the end was never doubtful; and the victory was so decisive that Daly's theatre has ever since been known as one to which the young might be sent with perfect safety, as far as the human spiders were concerned. His example was speedily followed by other managers, and his success certainly contributed to theirs; so that in our day it has become a necessity of the situation that the patronage of a city theatre shall be thoroughly respectable, and the theatre precincts free from unholy callings.

The plays which Daly presented were ever as clean as his theatre. He prepared them with such care, mounted them with such splendor, and interpreted them through actors so admirable, as to make clear the fact that audiences can be interested successfully by plays which the purest can attend without regret. For this he has been much sneered at by certain critics, whose cavillings brought more money to his treasury than to their own. The beauty of his stage settings is very well known now throughout the land, but it is not so widely known that in this regard he set the pace for the American manager.

His ambition has always been of the intellectual sort, not the financial, and in later days the element of the spiritual has been added. In consequence he lavishes upon his plays all the care and beauty that the circumstances demand and good taste permits. He selects the noblest plays that have illumined the stage,

and gives them annual presentation, as in the case of Shakespeare's comedies and the comedies of the old school; formerly he took pains to present them without any traces of old-time looseness of expression and situation, and now he endeavors to present them with their fullest spiritual significance. He has striven for dramatic expression so complete in all its parts that the stage might come to be looked upon as a beneficial rather than an indifferent, or harmful, force in society.

It was he who made the first wholly successful attempt to give the actor his proper place in society as a member of the artistic brotherhood. The unconventional personage who acted in antebellum days was as much beyond the pale of society as the gypsy, and had a similar reputation. He was as great a freak of nature to the ordinary citizen as any in the dime museums, and his conduct was really freakish. Daly introduced the methods which have helped to transform the average actor into a staid member of society; he began by paying his actors salaries which made the acting-world stare. Charles Coghlan come over from England to act for him at a salary of \$350 a week, and the news paled the face of every manager in the land. He insisted on certain rules of conduct for his actors; rules which made the greenroom as orderly as any assembly-room of self-respecting citizens, and did away with many painful abuses of the earlier days.

He encouraged thrift among his actors. He discouraged all tendencies toward that Bohemian life which makes pleasant reading for the multitude, but means hideous living and mournful tragedies for hundreds of men and women. In carrying out his ideas he has that unconquerable stubbornness and insistence which irritates the sluggish world to madness, by its adherence to plan in the face of argument and persuasion, even bribery. His reforms have, therefore, become the natural order of things at the close of this century. The theatres are respectable and safe; the play is generally clean, and always splendidly mounted; the actors are in good part persons of character, and are very well paid, and the stage has mounted to a position of real influence in regard both to art and to society.

For these advantages the country owes a heavy debt of gratitude to Augustin Daly, as well as to those who followed his methods and supported his reforms, or who introduced other reforms in the same spirit. It should be remembered that he worked and succeeded amid all the discouragements which crowd upon men of high ideals. The multitude had no sympathy with him, the intellectual often opposed and ridiculed him; and the speculators in theatrical properties never missed a chance to rend him according to their wolfish nature. His triumphs abroad bred spite in England and envy at home.

Men of Daly's ideals always build better than they know, and to my mind his greatest achievement lies in a measure outside the circle of his main ambition. He has done all that one man could do, and it may be said that he won the honor unaided, to give the Christian world in America some idea of the social and educational importance of the stage, of their relations to it, and of the obligation of the leaders toward keeping it in sound moral condition.

Mr. Daly has been true to his own ideals, without bothering himself, I suspect, about the religious side of the drama; yet in all that he has achieved there has been a steady building up of that better structure which may not have been in his mind. He has demonstrated that the stage can be made a power for good, that the artistic and the true, when sought for in dramatic art with judgment, can even be made to pay—that is, can be made a success. This is the highest form of labor, to bring the multitude up to the temple of beauty, or of truth, or of right, and hold them therein by the splendor of one's interpretation of the beautiful, the true, and the good. The teacher's sole aim is successful interpretation of this kind.

Augustin Daly has won this very great success. At this moment he is laboring harder than ever to keep the people on the heights. All around him is indifference, temptation, opposition, and very slight encouragement; but the stubbornness of his nature carries him right on, through trouble, to his ideals. It is

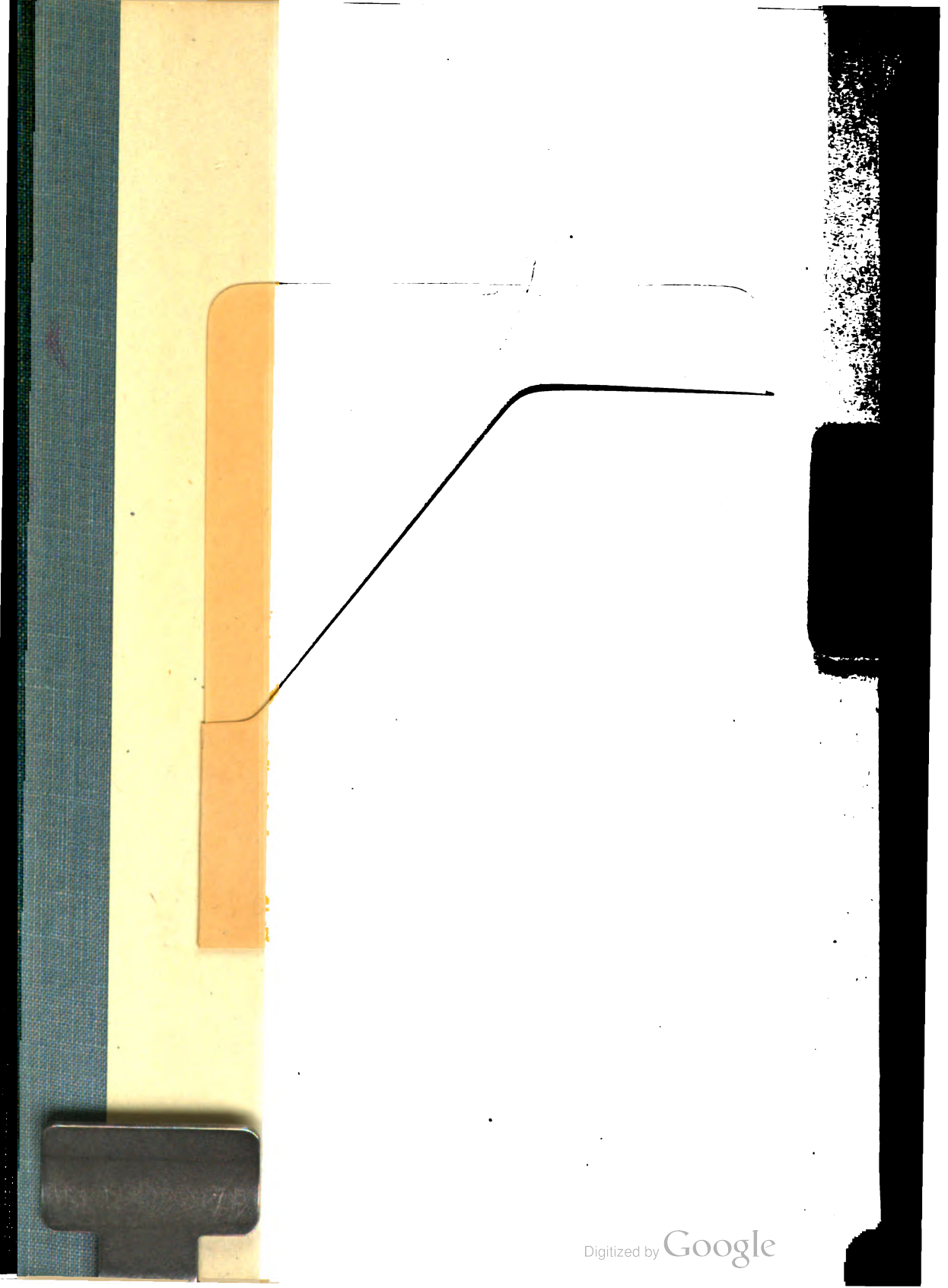
useless to burn the incense of wordy praise before such a man. His career, his success, his mighty battle for the best, his happy welding of the artistic with the profitable, his wonderful activity, his youthful heart and youthful appearance, his business enterprise, his intellectual culture—these are gifts from God, and human praise is as the idle wind beside them. Still we can give him the approbation which even the great Augustus craved from his friends, though conscious how weak is approbation before such a career: "It seems to us, Augustus, Imperator, thou hast well played thy part in life's comedy."













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Memories of Daly's theatres, with passin



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WILSON  
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MOLIÈRE

SHAKESPEARE

BULWER

KNOWLES

SARDOU

VON SCHÖNTIEN

DUMAS

PINERO

TENNYSON